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ABSTRACT

Presented is a manual developed by the Manatee, Florida, program for gifted students which includes three articles describing giftedness, checklists for teachers, a section on identifying characteristics of gifted students, sections on the self concept and minority gifted students, questions and suggestions for parents of gifted students, and information on the IQ. Articles have the following titles: "Identifying and Challenging the Gifted", "Looking at Why Giftedness is Rejected" (by A. Isaacs), and "Have You Met Any Darn Fools Today?" (By R. Eberle). Checklists include the "Teachers Information Awareness Checklist". The section on identification of the gifted has such items as a list of behavioral characteristics of bright students, sample referral forms, and M. Meeker's Rating Scale for Identifying Creative Potential. Also provided are various measures of self concept and suggestions for building self concepts in students and teachers. An article by E.P. Torrance titled "An Alternative to Compensatory Education" is one item in the section on the minority gifted. Questions, suggestions, and a rating scale are offered for parents of gifted students. The final section includes a chart of the normal curve; a profile for IQ's achievement scores, and grades; and an educational classification. (DB)

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THE INTELLECTUALLY GIFTED STUDENT: HIS NATURE AND NEEDS

MANATEE GIFTED PROGRAM, 1976

EC093055

LET THIS BE OUR DREAM FOR OUR CHILDREN:

That they may always know,
In the brief and fleeting years of childhood,
The warmth of our unfailing love -
For only thus shall they learn to love.

LET THIS BE OUR DREAM FOR OUR CHILDREN:

That they may always, even in their youngest years,
Receive our full respect as persons -
For only thus shall they gain self-respect,
And learn respect for others.

LET THIS BE OUR DREAM FOR OUR CHILDREN:

That they may always find us, their elders,
Seeking to preserve and to create things of enduring beauty -
For only thus shall they learn to love the beautiful, and to live beautifully.

LET THIS BE OUR DREAM FOR OUR CHILDREN:

That they may even find us, their elders,
Open and receptive to new truths,
And eager in their quest for knowledge -
For only thus shall they become lovers of and seekers after truth.

LET THIS BE OUR DREAM FOR OUR CHILDREN:

That, day by day, they may find themselves with our help, more and more free.
To make their own mistakes, and profit by them;
To discover their own values, and grow by them;
To reject our ways and adopt their own, and mature by so doing -
For only thus shall they become better persons than we have been.

***

LET THIS BE OUR DREAM FOR OUR CHILDREN!

Humbly, hopefully, devotedly,
We dream great dreams for our children:
And may ours be the sobering knowledge
That only through <u>our deeds</u>
Can all these dreams come true.

by William D. Hammond

GIFTED MANATEE PROGRAM

THE INTELLECTUALLY GIFTED STUDENT: HIS NATURE AND NEEDS

The Florida State Board Regulations define the gifted as: One who has superior intellectual, developmental or outstanding talent and is capable of high performance including those with demonstrated achievement or potential ability. The mental development of a gifted student is greater than two standard deviations above the mean on the Wechsler Intelligence Scale or the Stanford-Binet LM.

FOREWARD

This collection represents some very basic, standard considerations regarding the nature and needs of intellectually gifted students. It does not attempt to say all that can be said about the gifted but it does include a core of understandings and clues for identifying the true intellectually gifted student. It does not attempt to say all that can be said about the gifted but it does include a core of understandings and clues for identifying the true intellectually gifted student. This offering together with its companion Handbook of Bright Ideas: Facilitating Giftedness is representative of the creative thinking of the leading professionals in the field of gifted education.

Edited and Presented By
Betty S. Cherry, Ed.D.
The Manatee Gifted Program, 1976

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SECTION A

Three Articles
Describing
Giftedness
and
Its Identification

1. Identifying and Challenging the Gifted
2. Looking at Why Giftedness is Rejected
3. Have You Met Any "Darn Fools" Today?

IDENTIFYING AND CHALLENGING THE GIFTED

A gifted child may stand out like a tropical bird in a chicken coop--or blend into his surroundings like a rabbit in the snow. He may be eager, outgoing and obviously outstanding; he may be hostile or withdrawn; or he may seem to be "average." In other words, there's no such thing as a typical gifted child.

In this Report you'll find some pointers on how you can identify gifted students, what you might expect from them, and how you can help them nurture their special abilities.

IDENTIFYING THE GIFTED

You may think you know who your gifted students are--and that your only question is what to do to keep them interested. And you may be right. Many gifted are visible. But keep in mind the words of former USOE Commissioner Sidney Marland. In his 1971 report to Congress, 'Education of the Gifted and Talented', he stated: "Large-scale studies indicate that gifted and talented children are, in fact, disadvantaged and handicapped in the usual school situation...the gifted are the most retarded group in the schools when mental age and chronological age are compared."

Marland was making the point that school does not offer to many gifted the opportunities they need to reach their potential--in fact, he believes, school often neglects them severely.

You may be one of the lucky ones, in a system that does not neglect its gifted, where a schoolwide or districtwide program for the gifted is in full swing. Or, you may be in a system where no special programs exist. Regardless of your situation, you are bound to run into gifted students. Since they comprise from three to five percent of the student population, they may be a powerful minority in a large school or a significant few in a small school. They appear from anywhere--from any ethnic group, from any social class, from any economic background. Keep your eyes, and your mind, open.

KEEP YOUR EYES OPEN

General intellectual ability is a major indicator: identifying a gifted student may be as easy as checking IQ scores. But don't let IQ be your only criterion. Some gifted youngsters do not score well on group intelligence tests--for a variety of valid reasons: economic deprivation, psychological problems, varied cultural backgrounds, etc.

Specific academic aptitude can reveal an exceptionally talented student: the child who reads at several notches above grade level but lags in math skills; the youngster who performs scientific experiments with zest but who doesn't memorize dates in history. Batteries of achievement tests may indicate areas in which a student excels, even if he is underachieving in the classroom.

Leadership ability should not be overlooked. A child who heads a class peer group, is active in scouting, and has organized a neighborhood club may have grades that fall consistently in the "C" range. Sometimes it's just a question of where his priorities lie.

Creative or productive thinking is a significant indicator of an exceptionally bright child. It may, however, be a bit hard to identify--and sometimes a bit hard to take. Youngsters who are thinking creatively are the most apt to challenge you, to ask questions you can't answer, to set up difficult, seemingly unreasonable goals for themselves, to break up patterns of thinking and behavior as they seek productive solutions to problems. It's difficult to know if the student who asks, "How can you prove to me that Paul Bunyan wasn't a real person?" isn't just challenging for the sake of playing the Devil's advocate. You have to listen, and respond, carefully and sensitively to determine the motivation behind the students question.

KEEP YOUR MIND OPEN

Some of us forget that students who are not academically exceptional may be gifted in other ways, excelling in sports or art for instance.

Exceptional psychomotor ability often identifies the talented child at a very early age. The five-year-old who does flips, the 10-year-old toe dancer, the 13-year-old gymnast, the 15-year-old who breaks the school's record for the 220--all show evidence of exceptional talent and are thus gifted according to USOE criteria. Don't forget them.

Visual and performing arts is another field in which you'll find exceptional talent. These youngsters, too, are classified as gifted according to the USOE; but they are often overlooked. The children who like to draw, sing, act, whittle, etc., are seldom taken seriously enough, with the result that a lot of talent is wasted. Many youngsters gifted in the visual or performing arts are discouraged and pushed into "more productive" areas of traditional study.

WORKING WITH YOUR GIFTED

Assuming that you have at least one gifted student in your classroom, what can you do to be sure that student does not become one of the educationally neglected? Here are some suggestions:

Use Performance Objectives: You can do a lot in an individualized program in your own classroom, even if there aren't any specialized programs for the gifted in your district. Start with objectives. For every lesson or unit objective, see if you can come up with one on a higher level, where ideally students must synthesize ideas or stretch their creative thinking abilities. In other words, if you have identified a gifted student, let him know you're "on to" him, that your expectations of him are greater than your expectations of the rest of his classmates, and that you'll do all you can to see that he has opportunities to excel.

This doesn't mean that you put the pressure on; such action is potentially dangerous, especially with a child whose motivation is low or who is having psychological problems. But whenever possible, let him take some of the responsibility for his learning.

Stimulate Individual Interests: Conduct a "do your own thing" survey in class (or try the technique with individual students you'd like to see get more involved in independent work). Ask students to respond to the following questions:

- What is your favorite out-of-school activity?
- What is your favorite in-school activity?
- What are you most talented at (or what do you do better than anyone else)?
- Whom do you most admire? (a public figure, an acquaintance, a friend or relative) Why?
- If you could invent something, what would it be? Why?
- If you could learn about something you now know little or nothing about, what would it be?
- If you could do something you've never done before, what would you do?

Follow up on at least one of these questions--students' answers may reveal interest in areas you'd not considered before. Their answers may, in fact, reveal to the students themselves avocations they'd not thought of--until they took the time to sit down with this questionnaire. Give them several days so they have time to incubate their ideas, and tell them they needn't answer any questions they don't choose to.

Develop Student Initiative: It's typical of the gifted to be able to work independently, to strike out in their own directions, to want to carry their learning farther than the average school curriculum allows. Nurture this natural tendency. A student who consistently gets 100s may be on his way to boredom, or worse still, to becoming an educational dropout. Many of today's gifted have not completed college, many have never even entered. They are awash in a society so complicated they are often confused about which actions they can take that will bring them the most benefit. Often it is because they have been riding the crest of easy success for so long that doing well in school has come to mean little to them, or that doing well has become an end of its own. Gifted children need challenges--challenges that are meaningful, challenges that involve doing

something, or learning something, about what has relevance to them.

How can you develop such initiative? Consider the following:

Have the student write a "life plan"--it's not the same as making out a year's budget, but it has the same objective; to find out what your resources are, to set some goals and assess the means to reach them, to get some perspective on where you'll be a year (or ten, or 20 years) from today. Most important, get the student to ask himself, "If this is where I want to be (what I want to do, what I want to know, etc.) what can I do today to ensure that this is at least possible, if not probable?"

(Some students might like to do the above in the form of an obituary, describing what they'd like to be remembered for.)

Next, suggest the student take one of the goals from his life-planning list and identify all the challenges and problems inherent in attempting to reach that goal. Once this is done, he should take one of those challenges, or problems, and try to define it (or redefine it) as succinctly as possible; then find out as much as he can about how he can solve it. Once he has collected his facts, he whould discard those that are the least relevant, and focus on one or two. Eventually, he'll reach a point where he has a manageable task.

Give the gifted student the opportunity to lead and coordinate a special project. It may be one he initiates himself, or it may be one that has already been established in your school. Some possibilities: a science fair, a math fair, a book fair, a talent show, compiling a community history, coordinating a report on local folklore, profiling a Nobel prizewinner, investigating his own cultural background, starting a class or school newsletter, instituting a students' news column in your local newspaper, assessing the safety procedures at the school, developing a public service brochure for the community, putting together a book of poetry or short stories written and illustrated by classmates.

You can also encourage student initiative by matching up your gifted student with either an older student who is proficient in the area of the students' giftedness, or an adult in the community who has talent or experience in this general area. For instance, if you have a student gifted in science, try to locate a local chemist, bridge engineer, or astronomer. Place help wanted ads in the paper: e.g., "Astronomer--volunteer wanted to work with gifted students. Call Central Valley School."

Enlist parental support. Many parents are educated or skilled in highly specialized areas and would be willing to volunteer their time to work with a talented youngster. Often this is all the gifted student needs--the support of someone who believes he is exceptional and is willing to put in some time to help him expand his horizons.

ENCOURAGE CREATIVE PROBLEM SOLVING

Research indicates that most gifted and talented persons utilize only a small percentage of their creative abilities. It's possible, however, for individuals to learn techniques that help them call on their natural abilities--to be creative, to solve problems, to increase productivity. Two basic techniques follow. Try them in class; teach some of your students how to use them.

Deferring judgment--Formal education long has taught that there are right answers and wrong answers. Children who are concerned with "not being wrong" are constantly forced to make judgments, that is, to censor their natural thinking processes. Gifted children, especially, are damaged when the natural output of the creative mind is bound by rules of thinking. One technique you can teach, as well as use yourself, is the technique of deferred judgment. Used in groups, deferred judgment becomes what is commonly called "brainstorming." The principal of deferred judgment was first described by Alex Osborn in his book'Applied Imagination.' An important rule to the method he describes is to "withhold evaluation"--for long enough to free thinking processes.

It's often easier to stop judging someone else than it is to stop judging yourself. Try it: take the next five minutes to think of as many ideas as you can for stimulating gifted students in your class. Write them down as fast as you can (use the back page of this Professional Report). When you've finished your list, look it over carefully. How do you feel about the ideas you've generated? Did you have any other ideas you didn't

write down? If so, you weren't deferring judgment. What reasons did you have for eliminating an idea? It wouldn't work? It had been tried before unsuccessfully? The principal wouldn't let you try it? Too expensive? Nobody ever tried it before? If your thinking ran along those lines, you need more practice--try again.

You can imagine how difficult deferred judgment is for a student who is constantly trying to "be right," to "do the right thing," to "not make any mistakes." You can teach deferred judgment to the whole class while you're encouraging them to brainstorm. Don't forget--you can't make judgments either, whether you're working with an individual or a whole class. Acknowledging answers with a positive attitude not only encourages greater output of ideas, but also helps students improve their self-concepts. Deferred judgment allows them the opportunity to generate more ideas. Quantity must come before quality.

Forcing relationships--Ideas can be found by forming new associations: Often a new idea springs up when two unrelated things are combined. The technique of "forcing relationships" is to take two seemingly unrelated objects or ideas and attempt to come up with a new relationship.

One of the advantages of deferring judgment is that it allows a quantity of ideas that produce long lists of ideas from which can be chosen items, or ideas, for forcing relationships. Forcing a relationship between two unrelated ideas or items may yield an entirely new, and more relevant, idea. Clock radios, seaplanes, hearing-aid eyeglasses, panty hose are the kinds of things that result when this kind of thinking is in operation.

If you'd like more information about creative problem solving techniques, write to the Creative Education Foundation, Inc., 1300 Elmwood Ave., Buffalo, N.Y. 14222.

LOOKING AT WHY GIFTEDNESS IS REJECTED: SELF-IDENTIFICATION, SELF-ACCEPTANCE AND SELF-REALIZATION

Ann F. Isaacs

School Consultant for the Gifted.
Executive Director, The National
Association for Gifted Children

After more than fifty years of research and study in this field, there are still well intentioned people, in positions of authority who think the gifted should be given no other thought, attention, or consideration than the average. Some even honestly feel we should all do our best to help the gifted be just like everyone else in all possible ways. The defense of this attitude is giftedness "will out"?

No doubt, if the gifted one's abilities do not decline to the mean or less, in many, many cases this is exactly what does happen. At least it is hoped this happens, if adversities the individual must meet are coped with successfully.

THREE REASONS FOR REFUTING THE ABOVE

The writer feels however that most persons who could be gifted, are only remotely aware of this possibility, if at all. Next, of equal important in terms of valuing giftedness, and from another view, even more significant, is the good a gift can do for the world, for all living beings and objects. Finally and again facing the issues the individual must confront, there are some definite penalties and problems which uniquely accompany gifted people, whether or not talent is maximized for their own use, or anyone else's good. Though insight may not always ease the pain, self-knowledge can possibly make it more tolerable.

Except in instances where fortuitous circumstances do in fact lead the gifted to function at their highest possible level, a majority of this group live lives akin to the average, or sub-normal. Some programs for the gifted have been in existence for many decades. Others though relatively new, are quite extensive in both theory and practice. Few new or old take into account the importance of winning boys and girls, gifted and not, to the value and need of helping the gifted act giftedly.

WHY GIVE THE GIFTED ADDED ATTENTION

Some of the fault finding which teachers, parents, and school executives provide for the gifted can only be excused from the view that there must be true unawareness of the worth of the gifted. If born in any other category, people are more or less willing to help a fellow being. But the gifted must be prepared to take blows dealt them both consciously, and unhappily often unconsciously, in the effort to tear them down, or squash them to the level of the middle of a given group.

Unlike other attributes, giftedness is a quality which for the most part is latent, and if undiscovered, remains unpolished. The common analogy of comparing talent to cream, and the tendency to rise to the top, does not hold at all, once the milk has been homogenized. For the gifted reducing them to the average is to be questioned - similarly. During the course of a whole lifetime giftedness may go undetected and undveloped. It takes training, motivation, and fellow beings to make it come alive.

Giving the gifted attention needed, includes helping an individual attentively focus on the fact that he or she may honestly consider themselves as belonging in the category of the gifted. This could make the difference between whether a boy or girl remains among those who were born with the potential for being gifted, or becomes a performing, contributing, well-functioning, gifted human, all life long.

Called for is all inclusive programming in the school, the home, the general community, and with the children themselves. Without the consent of those on whom the yoke of giftedness falls, not nearly as many who could be, will be gifted.

Even with best possible curricular provisions, in the light of the needs of the children, and the assets of the community, all is so much wasted time and energy, if the programs don't "take". Serum, hypodermic needle, and the innoculation may approach perfection, but if the patient's body keeps rejecting the innoculation, everyone's effort is futile.

So it is with gifted arrangements. All activities on their behalf may be so much wasted motion, if the concept of giftedness cannot be reckoned with, by the ones to whom the term is relevant, the gifted themselves.

What is desired when it is said the gifted must learn to look at, accept, internalize and integrate the concept of giftedness? Perhaps more than has been noted in the past, is consideration of what is involved in being BURDENED WITH POTENTIAL.

A young mother dejectedly received the news that her little pre-school son was a gifted child. Immediately she pinpointed this as the source of his difficulties. The "put on" smile did not deny evident sadness, as she confided both she and the daddy had been gifted children. This could only mean much trouble, and responsibility ahead...During her growing up days there was no body of literature as is now available, and which will prove supportive, helping to both solve and more importantly prevent problems.

Burdened with potential leads to consideration of ways in which people come to regard giftedness. For the most part, it is anything but a joy.

Instead it is often regarded a shortcoming, accompanied by repercussions in many directions.

What is needed is to present the gifted with a head-on confrontation of the negative aspects of being gifted. Whether unaware in fact, or by pretense problems don't usually solve themselves or disappear. They may govern, limit, motivate and determine the outcome of the individual's endeavors, whether or not this is recognized. Hopefully coming to grips, or facing up to those which are relevant is the initial step in learning to cope with these feelings. This can lead to greater achievement in spite of, or perhaps because of them. Here they are (not necessarily in order of importance, or any special sequence):

WHY GIFTEDNESS IS REJECTED

1. Excessive modesty, socially and culturally imposed.
2. True lack of insight. Schools succeed too well in concealing the information about who is gifted -- from the child, the parents, and sometimes, incredibly even from the teachers.
3. Desiring to escape added responsibility.
4. Feeling more comfortable, if one does not admit giftedness.
5. Fear of being different.
6. Discrediting all the evidence available, both subjectively and objectively.
7. Wishing to be average, and thus "happier".
8. Repression of facts because of friends' and relatives' jealousy.
9. Imperfect perception of norms for giftedness, equating it with genius.
10. Assuming only the straight "A" student is a gifted one.
11. Fear of criticism.
12. Wishing not to be taken advantage of, or imposed upon.
13. Temporarily, talent has declined.
14. Temporarily, talent is on a plateau.
15. Temporarily, talent became latent.
16. Having not had the good fortune of being appreciated at home, at school, or anywhere else.
17. Self-imposed standards are too high. No less than perfect performance is condoned in self or others.
18. Mistrust of any present which is supposedly given with "no strings" attached -- such as the gifted have to bestow.
19. Knowledge of biblical account which expose the Mosiac problems encountered in the leadership role.

20. Lack of realization that the superior are a gift to mankind, meaning that a path must be pursued which will use their talents for the good of all in the broadest possible sense.

21. Aspiration not to be a problem or burden to society, misinterpreting the classification of exceptional and equating this with the notion that being gifted infers being a problem to society.

This was written to aid the gifted and those working with them. Ultimately all benefit. Unhappily, a writer must face the fact that though good is intended as the outcome of one's efforts, the opposite might also happen. In this instance considering the negative aspects of giftedness, may cause some who have not before considered the disadvantages of being gifted, to find the scene so undesirable, new goals would be set focusing on best methods of escape. Only the possibility of escape is questionable, once an awakening has taken place. Those who end up with but average achievement levels of aspiration, deny themselves and all others as well, what the positive broad application of their talents and abilities could mean to humanity.

HAVE YOU MET ANY "DARN FOOLS" TODAY?

By Robert Eberle

Between now and year 2020--when today's five-year-old reaches his fifty-third birthday, it is predicted that the volume of knowledge accumulated will have multiplied 32-fold. Such a prediction suggests that life, as we know it, will have changed fantastically. It also suggests that some members of our society will need to keep busy generating new knowledge if the prediction is to become a reality. One might ask, Who are the knowledge generators? and What are they like?

As a minority group, the idea people represent about eight percent of the population. As a cross-section, they may be found in all walks of life. Their contributions are not limited to the scientific fields, but may be found in agriculture, the trades, business and industry, and government.

Traditionally, the creative-productive person has not been understood nor appreciated by his less productive contemporaries. History bears out this contention. Those giving financial support to Fulton's steamboat venture insisted that they remain anonymous. Most school children can relate the story of Fulton's Folly. Seward's Folly, the purchase of Alaska, is also historically documented. New ideas tend to have a ring of absurdity and foolishness. Westinghouse was called a fool when he proposed to stop a railroad train with compressed air. Alexander Graham Bell was considered an idiot, but there are now millions of telephones in the world over. The inventor of the telegraph, Samuel F. B. Morse, heard himself labeled a mudman, dreamer, and crank in the chambers of the United States Senate. In his own day, Stephen Foster was roughly treated. One musical

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journal said that his tunes are whistled for lack of thought, and they must persecute the nerves of ddeply numsical persons. A Parliament Committee investigating the possibility of installing arc lights in London refused to consult Thomas Edison on the grounds that "Mr. Edison has no scientific standing."

Chances are that two out of every twenty-five people that you meet are idea people. They are different from the common man, yet they may be found in many kinds of occupations and at differing economic levels. They may be represented by the local barber who come up with a solution to solve a city's parking problem or a professor who serves as a self-appointed chairman of an anti-pollution campaign. Then again, it may be the housewife who feels the need to get out of the house and do something.

It would be good for you to know something of the characteristics of the creative-productive personality. If you fall into this category yourself, this information may help you to become more creative--or at least to better understand, appreciate, and live more comfortably with your productive friends. You may also learn to make greater use of their talents. As you read the list of characteristics, stop and ask yourself, Do I know anybody like this?

Charactieristics of the Creative-Productive Person[1]

1. Never bored, keeps interested and busy.
2. Independent in judgment, makes up his own mind.
3. Attracted to the mysterious--curious about things.
4. Unconcerned about power, yet spirited in disagreement.
5. Self-confident.
6. Visionary--intuitive.

---

[1] E. Paul Torrance, Rewarding Creative Behavior, Englewood Cliffs, New Jersey; Prentice-Hall, Inc., 1965

7. Highly motivated, energetic, a self-starter.
8. Has deep and conscientious convictions.
9. Attempts difficult jobs--takes calculated risks.
10. Accepting of apparent disorder.
11. Is not concerned or fearful of being thought different.
12. Becomes preoccupied with tasks.
13. Persistent.
14. Independent in thinking.
15. Adventurous.
16. Strives for distant goals.

It should also be noted that the creative-productive person appears to be discontented. Being highly sensitive to conditions which surround him, he actively seeks out those situations in need of improvement. His dissatisfaction (in reality, a positive outlook) stems from a desire to improve things and to find better ways. This feeling of discontentment is well-described by the poet, Carl Sandburg: "I haven't reached my goal yet, whatever it is, and I'm going to be uncomfortable and to a degree unhappy until I do."

Toynbee,the English historian, suggests that "America's need and the World's need today is a new burst of American pioneering."2 The need for opening new frontiers of thought and action seems to be well established. Problems in search of solution are in abundant supply at both local and national levels. And yet, a paradox exists.

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2 Arnold Toynbee, "Is America Neglecting Her Creative Talents?", Creativity Across Education. Salt Lake City; University of Utah Press.

Speaking of the original and authentic spirit of Americanism, Toynbee admonishes: "It is ironic and tragic that America herself should have turned her back on this, and should have become the arch-conservative power in the world."[3] Today a veil of conservation seems to be enveloping the land. Witness the oft expressed desire to hark back to the good old days. Consider the tendency to equate conservatism with patriotism. The original and authentic spirit of Americanism, the pioneering spirit of which Toynbee speaks, may be endangered. The downgrading of visionary-boundary-breaking thought and action poses a distinct threat to the welfare of the nation. From the scripture, Proverbs 29:18, "Where there is no vision, the people perish."

As America faces the futre, each and every one of us should realize that new ideas and new knowledge are disturbing forces. They upset the old order in the act of building a new one. America rose to greatness following leaders who welcomed new ideas and initiated constructive change.

Today, no one method , technique, or procedure is as effective as it should be and some day must be. There isn't in all the land a perfectly managed home, business, industry, or government. Nothing is known positively and completely. Nothing is done finally and right. So the nation waits; then moves forward in surges as here a man and there a woman takes a risk and makes a fresh and daring discovery or proposes some bold new idea. And most, if not all, of these contributions to progress come from darn fools who have the courage and strength to challenge and break the bonds of routine, average thinking.----*Have you met any darn fools today?*

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[3] Ibid.

SECTION B

Three Checklists for Teachers

4. Teacher's Information Awareness Checklist
5. Attitudinaire for Teachers of Mentally Gifted Students
6. A Checklist of Your Attitudes and Goals

TEACHER'S INFORMATION AWARENESS CHECKLIST

name _____ school _____

INSTRUCTIONS

The following questions pertain to important concepts, materials, and your own feelings about creativity and innovation in the classroom. You are asked to answer each question by checking a "yes" or "no." If you know something about the question, have at least heard of the concept or material, or feel it is most like you, answer "yes". On the other hand, if you have never heard of the concept or material, or if the question is not the way you feel, answer "no". This is a self-report of things you may know, have heard of, or have feelings about.

	Yes	No
1. Have you heard of or do you know anything about Guilford's Structure of Intellect Model?	___	___
2. Have you heard of or do you know anything about Piaget and his theories of learning?	___	___
3. Have you heard of or do you know anything about the spiral curriculum?	___	___
4. Do you know anything about Piaget's State Theory of Intellectual Development?	___	___
5. Do you know anything about or can you define what divergent thinking is?	___	___
6. Do you know anything about or can you define what a teaching strategy is?	___	___
7. Have you heard of or do you know anything about Bloom's Taxonomy of the Cognitive Domain?	___	___
8. Do you know anything about or can you define what thinking is?	___	___
9. Would you know how to teach by the inductive approach?	___	___
10. Do you feel you can identify a highly creative child?	___	___
11. Do you think that discriminating and perceiving are higher mental processes than evaluating or generalizaing?	___	___
12. Do you know what cognition is?	___	___

		Yes	No
13.	Do you know anything about the pre-operational stage of intellectual development?	___	___
14.	Do you think memorization is a cognitive skill?	___	___
15.	Do you feel you know how to encourage creative behaviors in the classroom?	___	___
16.	Do you associate the creative process only with divergent thinking?	___	___
17.	Have you heard of fluent, flexible, original, and elaborative thinking?	___	___
18.	Do you feel that creativity means complete freedom for the pupil?	___	___
19.	Do you think hypothesizing and synthesizing are higher mental processes than inferring and analyzing?	___	___
20.	Do you know the difference between inductive and deductive thinking?	___	___
21.	Have you heard of or do you know anything about the formal operations state of intellectual development?	___	___
22.	Do you know from where or what model the "120 mental abilities of human intellect" come from?	___	___
23.	Is synthesis a higher mental process than analysis?	___	___
24.	Have you heard of the Taba Social Studies Program?	___	___
25.	Do you feel that creativity in the classroom is good?	___	___
26.	Do you think that individualizing instruction means children working alone?	___	___
27.	Do you feel that the building of higher self-concepts means humanizing the classroom?		
28.	Is creativity associated with problem-solving?	___	___
29.	Have you heard of the Nuffield Mathematics Program?	___	___

		Yes	No
30.	Do you think that originality is something that has never happened to anyone before?	___	___
31.	Are there differences between elaborative and original behaviors among pupils?	___	___
32.	Would you like to have your pupils think divergently?	___	___
33.	Do you feel you teach creatively?	___	___
34.	Have you heard of or used the Imagi-Craft series of records to encourage creativity?	___	___
35.	Have you heard of or used the books, Invitations to Speaking and Writing Creatively or Invitations to Thinking and Doing?	___	___
36.	Do you know anything about or have you used the Torrance Tests of Creative Thinking?	___	___
37.	Have you heard of or used the book, Classroom Ideas for Encouraging Thinking and Feeling?	___	___
38.	Do you feel that in a science class a student can be taught to develop creativity in the same way as art?	___	___
39.	Do you feel that pupils can be creative at the same time they are learning subject matter content?	___	___
40.	Do you know or can you define critical thinking?	___	___
41.	Have you heard of the Inquiry Training Program?	___	___
42.	Do you really feel your classroom needs some innovations?	___	___
43.	Are you a creative person?	___	___
44.	Do you feel you can develop or encourage all children to become more creative?	___	___
45.	Have you heard of the Productive Thinking Program?	___	___
46.	Have you read any books on creativity over the past year?	___	___
47.	Is elaboration a way of thinking divergently?	___	___
48.	Do you know what traits characterize the highly creative child?	___	___
49.	Do you feel that when a class is being creative it is a well-disciplined class?	___	___
50.	Have you heard of the Krathwohl-Bloom Taxonomy of the Affective Domain?	___	___

ATTITUDINAIRE
for Teachers of Mentally Gifted Students

Name_____

Some of the statements below will probably elicit "maybe" or "sometimes" responses. If you cannot agree (A) or disagree (D), circle the question mark.

A ? D 1. Very bright children are usually impractical.
A ? D 2. Tests of acquired learning should differ for the gifted from those designed for the average.
A ? D 3. Among intellectually talented, top achievement level in adult life tends to be more closely related to outstanding personality than to ability.
A ? D 4. Intelligence is a characteristic that interferes with common sense.
A ? D 5. Gifted students need simply more of what average students learn.
A ? D 6. Superior intellectual development tends to cause emotional instability.
A ? D 7. It is undemocratic to provide gifted children with educational situations that differ from the regular school program.
A ? D 8. Gifted students profit less from repetitive practice or rote-learning activities.
A ? D 9. Sarcasm, toning down, and pressure for conformity may undermine the bright child's sense of worth.
A ? D 10. The gifted can take care of themselves in a conventional program; special programs should focus on those who need help in learning.
A ? D 11. Gifted children are easily identified through observation in the classroom.
A ? D 12. In general, intellectually talented adults report that feelings of fulfillment in their chosen fields fell below their anticipations of satisfaction.
A ? D 13. Gifted people are marked by variability; that is, two gifted persons differ more from each other than two persons who are similar on any other basis.
A ? D 14. Research tells us that accelerated academically talented children appear to be as personally and socially adjusted as other students.
A ? D 15. Early marriage (from age eighteen to age twenty-three) and family responsibilities have been found to impede the careers of the intellectually talented.
A ? D 16. Gifted children should remain with their chronological age group for the sake of social adjustment.
A ? D 17. It has been reported that approximately 50 percent of our college-capable young people never complete their college education.
A ? D 18. The most important single factor in the decision of able students to go to college is the attitude of their parents toward higher education.
A ? D 19. Since gifted children are known to learn rapidly, they should produce more work in the classroom than average children.
A ? D 20. The self-contained classroom is the best environment for the gifted child in the elementary school.
A ? D 21. Identical educational experiences will promote equality of educational experiences.
A ? D 22. For the highly creative person, a good part of his reward lies in the activity itself rather than in the recognition which it inspires.
A ? D 23. Ability grouping is neither desirable nor feasible.
A ? D 24. Programs for the gifted should be open only to students who make high grades.

TEACHERS!

A CHECKLIST OF YOUR ATTITUDES AND GOALS

The following questions will help you to check on your own attitudes toward seeking change and innovation in your classroom. These attitudes will greatly determine if you should pursue a program for promoting creativity on your own, and its probable effect upon your future teaching practices. This questionnaire may serve your own personal guide.

1. Are you genuinely interested in each child's intellectual as well as emotional development?

2. Do you want to significantly increase the number of strategies you can use to cause children to learn?

3. Do you really want to accommodate intellectual differences that exist among all of your pupils?

4. Do you feel a classroom should be concerned with and accommodate the emotions and distinct personalities of each pupil?

5. Should creativity be rewarded, regardless of the subject in which it occurs?

6. Do you enjoy children asking stimulating questions which you cannot answer?

7. Are you comfortable with children who can think faster and figure out better ways of doing things than you can?

8. Are you able to tolerate divergent thinking, even if the class is noisy and disorderly?

9. Do you really care about dealing with emotional problems of a child, even if this disrupts your planned lesson?

10. Do you think pupils can be creative at the same time they are learning subject matter?

11. Do you think your classroom needs some new innovations and changes?

12. Do you think education should be primarily concerned with encouraging and developing certain thinking and feeling processes, rather than with teaching a subject?

If your answers are most "yes", you are ready to launch off into a Program for Promoting Creativity. If, on the other hand, your answers are mostly "no" or "maybe", you may first need to re-examine your attitudes and motives toward teaching before going further. One way of changing or modifying attitudes is to consider your reasons and own goals for classroom teaching. Once you have decided that you would like to do something different in your classroom, even though at this time you may not know exactly what, then you are more likely ready to use some of the procedures advocated by a Program for Promoting Creativity. Change will, no doubt, result as you work on a Program for Promoting Creativity, if you give it a fair chance over a period of time. Good Luck.

A ? D 25. As a group, gifted children are superior in physical, in emotional, and in social adjustment.

A ? D 26. The teacher should assume that the gifted student is equally capable in all areas of study.

A ? D 27. Education suitable to the gifted is exploratory and is characterized by the problem-solfing approach, self-direction, guidance teaching, and workshop methods.

A ? D 28. Bossiness and overtalkativeness may be symptoms of insecurity.

A ? D 29. Any program for bright children will meet the needs of the gifted.

A ? D 30. It is essential that highly creative students achieve high academic standing in all academic courses.

A ? D 31. If it's good for the gifted, it's good for all.

A ? D 32. The mind that can produce a ready answer to every question may yet need training toward self-criticism and the rethinking of first impulses.

A ? D 33. If achievement tests indicate that a student has already acquired skills, it is acceptable to omit th usual assignments and alter class requirements to allow for creative projects.

A ? D 34. Moral behavior may be learned through thinking about moral situations, tracing various kinds of behavior through to their probably consequence and reaching conclusions that may govern future behavior.

A ? D 35. Conformity to academic schedules and assignments is more important than talent development.

A ? D 36. Unless children find that their ideas are respected, they will not communicate their ideas.

A ? D 37. Equal education does not mean identical education.

A ? D 38. Inability to express ideas effectively and accurately is probably the basis for most human problems.

A ? D 39. Gifted children may seem lazy because they need to spend a comparatively small amount of time in understanding new situations.

A ? D 40. Suppression of intellectual controversy and of unresolved differences of opinion in the classroom may contribute to underachievement.

SECTION C

Identifying Characteristics of Gifted Students

I. Seegoe's Learning Characteristics of Gifted Students

II. Behavioral Characteristics of Brights Students

III. Renzullis' Scale for Rating Behavioral Characteristics of Superior Students

IV. Referral for Kindergarteners

V. Referral for First Graders

VI. Referral for the Gifted Above Grade One

VII. Twelve Categories for Identification of the More Able Student

VIII. Mary Meeker Rating Scale for Identifying Creative Potential

IX. Gifted Children & Conditions of Learning

SOME LEARNING CHARACTERISTICS OF GIFTED CHILDREN - May V. Seagoe

CHARACTERISTICS	CONCOMITANT PROBLEMS
1) Keen power of observation, naive receptivity sense of the significant, willingness to examine the unusual.	1) Possible gullibility social rejection, value system and its defense.
2) Power of abstraction, conceptualization, synthesis, interest in inductive learning and problem solving pleasure in intellectual activity.	2) Occasional resistance to direction, rejection or omission of detail.
3) Interest in cause-effect relations, ability to see relationships; interest in applying concepts; love of truth.	3) Difficulty in accepting the illogical.
4) Liking for structure and order liking for consistency, as in value systems, number systems, clocks, calendars.	4) Invention of own systems, sometimes conflicting.
5) Retentiveness.	5) Dislike for routine and drill; need for early mastery of foundation skills.
6) Verbal proficiency, large vocabulary facility in expression interest in reading; breadth of information in advanced areas.	6) Need for specialized reading vocabulary early; parent resistance to reading escape into verbalism.
7) Questioning attitude, intellectual curiosity, inquisitive mind; intrinsic motivation.	7) Lack of early home or school stimulation.
8) Power of critical thinking, skepticism, evaluative testing, self-criticism and self-checking.	8) Critical attitude toward others; discouragement from self-criticism.
9) Creativeness and inventiveness, liking for new ways of doing things, interest in creating, brain-storming, free-wheeling.	9) Rejection of the known, need to invent for oneself.

(continued)

Learning Characteristics of Gifted, continued:

10) Power of concentration; intense attention that excludes all else; long attention span.	10) Resistance to interruption.
11) Persistent, goal-directed behavior.	11) Stubborness.
12) Sensitivity, intuitiveness; empathy for others; need for emotional support and sympathetic attitude, ego-involvement, need for courage.	12) Need for success and recognition; sensitivity to criticism; vulnerability to peer group rejection.
13) High energy, alertness, eagerness; periods of intense voluntary effort preceding invention.	13) Frustration with inactivity and absense of progress.
14) Independence in work and study; preference for individualized work; self-reliance; need for freedom of movement and action; need to live with loneliness.	14) Parent and peer group pressures and nonconformity; problems of rejection and rebellion.
15) Versatility and virtuosity; diversity of interests and abilities; many hobbies, proficience in art forms such as music and drawing.	15) Lack of homogeneity in group work; need for flexibility and individualization; need for help in exploring and developing interests; need to build basic competencies in major interests.
16) Friendliness and out-goingness.	16) Need for peer group relations in many types of groups; problems in developing social leadership.

MANATEE COUNTY PROGRAM FOR THE INTELLECTUALLY GIFTED

Behavioral Characteristics of Bright Students
(Renzulli and Hartman)

PART I: LEARNING CHARACTERISTICS

1. Has unusually advanced vocabulary for age or grade level; uses terms in a meaningful way; has verbal behavior characterized by "richness" of expression, elaboration, and fluency.
2. Possesses a large storehouse of information about a variety of topics (beyond the usual interests of youngsters his age).
3. Has quick mastery and recall of factual information.
4. Has rapid insight into cause-effect relationships; tries to discover the how and why of things; asks many provocative questions (as distinct from informational or factual questions); wants to know what makes things (or people) "tick".
5. Has a ready grasp of underlying principles and can quickly make valid generalizations about events, people, or things; looks for similarities and differences in events, people, and things.
6. Is a keen and alert observer; usually "sees more" or "gets more" out of a story, film, etc. than others.
7. Reads a great deal on his own; usually prefers adult level books; does not avoid difficult material; may show a preference for biography, autobiography, encyclopedias, and atlases.
8. Tries to understand complicated material by separating it into its respective parts; reasons things out for himself; sees logical and common sense answers.

PART II: MOTIVATIONAL CHARACTERISTICS

1. Become absorbed and truly involved in certain topics or problems; is persistent in seeking task completion. (It is sometimes difficult to get him to move on to another topic.)
2. Is easily bored with routine tasks.
3. Needs little external motivation to follow through in work that initially excites him.
4. Strives toward perfection; is self critical; is not easily satisfied with his own speed or products.
5. Prefers to work independently; requires little direction from teachers.
6. Is interested in many "adult" problems, such as religion, politics, sex, race - more than usual for age level.
7. Often is self assertive (sometimes even aggressive); stubborn in his beliefs.
8. Likes to organize and bring structure to things, people, and situations.
9. Is quite concerned with right and wrong, good and bad; often evaluates and passes judgement on events, people, and things.

PART III: CREATIVITY CHARACTERISTICS

1. Displays a great deal of curiosity about many things; is constantly asking questions about anything and everything.
2. Generates a large number of ideas or solutions to problems and questions; often offers unusual ("way-out"), unique, clever responses.

3. Is uninhibited in expressions of opinion; is sometimes radical and spirited in disagreement; is tenacious.

4. Is a high risk-taker; is adventurous and speculative.

5. Displays a good deal of intellectual playfulness; fantasizes; imagines ("I wond what would happen if....."); manipulates ideas (i.e. changes, elaborates upon them); is often concerned with adapting, improving, and modifying institutions, objects, and systems.

6. Displays a keen sense of humor and sees humor in situations that may not appear to be humorous to others.

7. Is unusually aware of his impulses and more open to the irrational in himself (freer expression of feminine interests for boys, greater than usual amount of independence for girls); shows emotional sensitivity.

8. Is sensitive to beauty; attends to aesthetic characteristics of things.

9. Is nonconforming; accepts disorder; is not interested in details; is individualistic; does not fear being different.

10. Criticizes constructively; is willing to accept authoritarian pronouncements without critical examination.

PART IV: LEADERSHIP CHARACTERISTICS

1. Carries responsibility well, can be counted on to do what he has promised and usually does it well.

2. Is self confident with children his own age as well as adults; seems comfortable when asked to show his work to the class.

3. Seems to be well liked by his classmates.

4. Is cooperative with teacher and classmates; tends to avoid bickering and is generally easy to get along with.

5. Can express himself well; has good verbal facility and is usually well understoo

6. Adapts readily to new situations; is flexible in thought and action and does not seem disturbed when the normal routing is changed.

7. Seems to enjoy being around other people; is sociable and prefers not to be alon

8. Tends to dominate others when they are around; generally directs the activity in which he is involved.

9. Participates in most social activities connected with the school; can be counted on to be there if anyone is.

10. Excels in athletic activities, is well coordinated and enjoys all sorts of athletic games.

Scale for Rating Behavioral Characteristics of Superior Students

Joseph S. Renzulli/Robert K. Hartman

Name _____ Date _____

School _____ Grade_____ Age _____
Years/Months

Teacher or person completing this form_____

How long have you known this child? _____Months.

DIRECTIONS. These scales are designed to obtain teacher estimates of a student's characteristics in the areas of learning, motivation, creativity, and leadership. The items are derived from the research literature dealing with characteristics of gifted and creative persons. It should be pointed out that a considerable amount of individual differences can be found within this population; and therefore, the progiles are likely to vary a great deal. Each item in the scales should be considered separately and should reflect the degree to which you have observed the presence or absence of each characteristic. Since the four dimensions of the instrument represent relatively different sets of behaviors, the scores obtained from the separate scales should **NOT** be summed to yield a total score. Please read the statements carefully and place an X in the appropriate place according to the following scale of values:

1. If you have SELDOM or NEVER observed this characteristic.
2. If you have observed this characteristic OCCASIONALLY.
3. If you have observed this characteristic to a CONSIDERABLE degree.
4. If you have observed this characteristic ALMOST ALL OF THE TIME.

Space has been provided following each item for your comments.

SCORING. Separate scores for each of the three dimensions may be obtained as follows:

- ADD the total number of X's in each column to obtain the "Column Total".
- MULTIPLY the Column Total by the "Weight" for each column to obtain the "Weighted Column Total".
- SUM the Weighted Column Totals across to obtain the "Score" for each dimension of the scale.
- ENTER the scores below.

Learning Characteristics ....._____

Motivational Characteristics ....._____

Creativity Characteristics....._____

Leadership Characteristics....._____

PART I: LEARNING CHARACTERISTICS

	1*	2	3	4
1. Has unusually advanced vocabulary for age or grade level; uses terms in a meaningful way; has verbal behavior characterized by "richness" of expression, elaboration, and fluency. (National Education Association, 1960; Terman & Oden, 1947; Witty, 1955)	☐	☐	☐	☐
2. Possesses a large storehouse of information about a variety of topics (beyond the usual interests of youngsters his age). (Ward, 1961; Terman, 1925; Witty, 1958)	☐	☐	☐	☐
3. Has quick mastery and recall of factual information. (Goodhart & Schmidt, 1940; Terman & Oden, 1947; National Education Association, 1960)	☐	☐	☐	☐
4. Has rapid insight into cause-effect relationships; tries to discover the how and why of things; asks many provocative questions (as distinct from informational or factual questions); wants to know what makes things (or people) "tick". (Carroll, 1940; Witty, 1958; Goodhart & Schmidt, 1940)	☐	☐	☐	☐
5. Has a ready grasp of underlying principles and can quickly make valid generalizations about events, people, or things; looks for similarities and differences in events, people, and things. (Bristow, 1951; Carroll, 1940; Ward, 1961)	☐	☐	☐	☐
6. Is a keen and alert observer; usually "sees more" or "gets more" out of a story, film, etc. than others. (Witty, 1958; Carroll, 1940; National Education Association, 1960).	☐	☐	☐	☐
7. Reads a great deal on his own; usually prefers adult level books; does not avoid difficult material; may show a preference for biography, autobiography, encyclopedias, and atlases. (Hollingworth, 1942; Witty, 1958; Terman & Oden, 1947)	☐	☐	☐	☐
8. Tries to understand complicated material by separating it into its respective parts; reasons things out for himself; sees logical and common sense answers. (Freehill, 1961; Ward, 1962; Strang, 1958)	☐	☐	☐	☐
Column Total	☐	☐	☐	☐
Weight	1	2	3	4
Weighted Column Total	☐	☐	☐	☐
Total	☐			

*1 - Seldom or never
2 - Occasionally
3 - Considerably
4 - Almost Always

PART II: MOTIVATIONAL CHARACTERISTICS

		1	2	3	4
1.	Becomes absorbed and truly involved in certain topics or problems; is persistent in seeking task completion. (It is sometimes difficult to get him to move on to another topic.) (Freehill, 1961; Brandwein, 1955; Strang, 1958)	☐	☐	☐	☐
2.	Is easily bored with routine tasks. (Ward, 1962; Terman & Oden, 1947; Ward, 1961)	☐	☐	☐	☐
3.	Needs little external motivation to follow through in work that initially excites him. (Carroll, 1940; Ward, 1961; Villars, 1957)	☐	☐	☐	☐
4.	Strives toward perfection; is self critical; is not easily satisfied with his own speed or products. (Strang, 1958; Freehill, 1961; Carroll, 1940)	☐	☐	☐	☐
5.	Prefers to work independently; requires little direction from teachers. (Torrance, 1965; Gowan & Demos, 1964; Mokovic, 1953)	☐	☐	☐	☐
6.	Is interested in many "adult" problems, such as religion, politics, sex, race-more than usual for age level. (Witty, 1955; Ward, 1961: Chaffee, 1963)	☐	☐	☐	☐
7.	Often is self assertive (sometimes even aggressive); stubborn in his beliefs. (Buhler & Guirl, 1963; Gowan & Demos, 1964; Ward, 1961)	☐	☐	☐	☐
8.	Likes to organize and bring structure to things, people, and situations. (Ward, 1961; Gowan & Demos, 1964; Buhler & Guirl, 1963)	☐	☐	☐	☐
9.	Is quite concerned with right and wrong, good and bad; often evaluates and passes judgment on events, people, and things. (Getzels & Jackson, 1962; Buhler & Guirl, 1963; Carroll, 1940)	☐	☐	☐	☐
	Column Total	☐	☐	☐	☐
	Weight	☐	☐	☐	☐
	Weighted Column Total	/1/	/2/	/3/	/4/
	Total	/☐/			

PART III: CREATIVITY CHARACTERISTICS

1. Displays a great deal of curiosity about many things; is constantly asking questions about anything and everything. (National Education Association, 1960; Goodhart & Schmidt, 1940; Torrance, 1962) ☐☐☐☐

2. Generates a large number of ideas or solutions to problems and questions; often offers unusual ("way out"), unique, clever responses. (Carroll, 1940; Hollingworth, 1942; National Education Association, 1960) ☐☐☐☐

3. Is uninhibited in expressions of opinion; is sometimes radical and spirited in disagreement; is tenacious. (Torrance, 1965; Gowan & Demos, 1964; Getzels & Jackson, 1962) ☐☐☐☐

4. Is a high resk taker; is adventurous and speculative. (Getzels & Jackson, 1962; Villars, 1957; Torrance, 1965) ☐☐☐☐

5. Displays a good deal of intellectual playfulness; fantasizes; imagines ("I wonder what would happen if . . ."); manipulates ideas (i.e. changes, elaborates upon them); is often concerned with adaptin, improving, and modifying institutions, objects, and systems. (Rogers, 1959; Gowan & Demos, 1964; Getzels & Jackson, 1962) ☐☐☐☐

6. Displays a keen sense of humor and sees humor in situations that may not appear to be humorous to others. (Torrance, 1962; Gowan & Demos, 1964; Getzels & Jackson, 1962) ☐☐☐☐

7. Is unusually aware of his impulses and more open to the irrational in himself (freer expression of feminine interest for boys, greater than usual amount of independence for girls); shows emotional sensitivity. (Torrance, 1962; Rothney & Coopman, 1958; Gowan & Demos, 1964) ☐☐☐☐

8. Is senstitive to beauty; attends to aesthetic characteristics of things. (Wilson, 1965; Witty, 1958; Villars, 1957) ☐☐☐☐

9. Is nonconforming; accepts disorder; is not interested in details; is individualistic; does not fear being different. (Carroll, 1940; Buhler & Guirl, 1963; Getzels & Jackson, 1962) ☐☐☐☐

10. Criticizes constructively; is unwilling to accept authoritarian pronouncements without critical examination. (Ward, 1962; Martinson, 1963; Torrance, 1962) ☐☐☐☐

Column Total ☐☐☐☐

Weight ☐☐☐☐

Weighted Column Total [1][2][3][4]

Total ☐☐☐☐

PART IV: LEADERSHIP CHARACTERISTICS

	1	2	3	4
1. Carries responsibility well, can be counted on to do what he has promised and usually does it well. (Baldwin, 1932; Bellingrath, 1930; Burks, 1938)	☐	☐	☐	☐
2. Is self confident with children his own age as well as adults; seems comfortable when asked to show his work to the class. (Drake, 1944; Cowley, 1931; Bellingrath, 1930)	☐	☐	☐	☐
3. Seems to be well likedby his classmates. (Bellingrath, 1930; Garrison, 1935; Zeleny, 1939)	☐	☐	☐	☐
4. Is cooperative with teacher and classmates; tends to avoid bickering and is generally easy to get along with. (Dunkerly, 1940; Newcomb, 1943; Fauquier & Gilchrist, 1942)	☐	☐	☐	☐
5. Can express himself well; has good verbal facility and is usually well understood. (Simpson, 1938; Terman, 1904; Burks, 1938)	☐	☐	☐	☐
6. Adapts readily to new situations; is flexible in thought and action and does not seem disturbed when the normal routing is changed. (Eichler, 1934; Flemming, 1935; Caldwell, 1926)	☐	☐	☐	☐
7. Seems to enjoy being around other people; is sociable and prefers not to be alone. (Drake, 1944; Goodenough, 1930; Bonney, 1943)	☐	☐	☐	☐
8. Tends to dominate others when they are around; generally directs the activity in which he is involved. (Richardson & Hanawalt, 1943; Hunter & Jordan, 1939; Bowden, 1926)	☐	☐	☐	☐
9. Participates in most social activities connected with the school; can be counted on to be there if anyone is. (Zeleny, 1939; Link, 1944; Courtenay, 1938)	☐	☐	☐	☐
10. Excels in athletic activities; is well coordinated and enjoys all sorts of athletic games. (Flemming, 1935; Partridge, 1934; Spaulding, 1934)	☐	☐	☐	☐
Column Total	☐	☐	☐	☐
Weight	1	2	3	4
Weighted Column Total	☐	☐	☐	☐
Total	☐			

MANATEE COUNTY PROGRAM FOR
THE
INTELLECTUALLY GIFTED

REFERRAL G K

(for Kindergarten Students)

SCHOOL _____ STUDENT _____ GRADE _____ TEACHER _____ DATE _____

	YES	NO
1. Is the pupil able to read two years above grade level?	____	____
2. Can the pupil recognize the number and sequence of steps in a specified direction?	____	____
3. Can the pupil recognize the properties of right angles in a geometric figure?	____	____
4. Can the pupil identify a three-dimensional object from a two-dimensional projection and/or a two-dimensional object from a three-dimensional projection?	____	____
5. Does the pupil form sets and subsets?	____	____
6. Does the pupil understand the concepts of place value?	____	____

	Seldom or never	Occasionally	Frequently	Almost always
7. Can the pupil create a short story for a familiar subject?	____	____	____	____
8. Can the pupil interpret stories and picture in his own words?	____	____	____	____
9. Does the pupil display curiosity by asking questions about anything and everything?	____	____	____	____
10. Does the pupil question critically?	____	____	____	____
11. Does the pupil demonstrate flexibility in his thinking pattern and the ability to communicate this to others?	____	____	____	____
12. Does the pupil perform independently?	____	____	____	____

	Seldom or never	Occasionally	Frequently	Almost
D. CREATIVITY				
1. Can the pupil interpret stories or pictures in his own words?	____	____	____	____
2. Can the pupil predict possible outcomes for a story?	____	____	____	____
3. Can the pupil create rhymes which communicate?	____	____	____	____
4. Does the pupil offer solutions for problems that are discussed in the classroom?	____	____	____	____
5. Does the pupil display curiosity by asking many questions or by other types of behavior?	____	____	____	____
6. Does the pupil question critically?	____	____	____	____
7. Does the pupil explore new ideas or invent new ways of saying or telling?	____	____	____	____
8. Does the pupil perform independently?	____	____	____	____
E. GENERAL CHARACTERISTICS				
1. Does the pupil readily adapt to new situations; is he flexible in thought and action; and does he seem undisturbed when the normal routine is changed?	____	____	____	____
2. Does the pupil seek new tasks and activities?	____	____	____	____
3. Is the pupil cooperative; does he tend to avoid bickering; and is he generally easy to get along with?	____	____	____	____
4. Does the pupil appear to be happy and well adjusted in school work, as evidenced by relaxed attitude, self-confidence, and pride in work?	____	____	____	____

Please send form to Pupil Personnel Services C/O Betty Cherry

MANATEE COUNTY PROGRAM FOR
THE
INTELLECTUALLY GIFTED

REFERRAL G-I

(for First Grade Students)

SCHOOL	STUDENT	GRADE	TEACHER	DATE

	YES	NO
A. LANGUAGE		
1. Is the pupil able to read?	_____	_____
2. Does the pupil's speech and sentence patterns indicate he is ready to read?	_____	_____
3. Does the pupil understand his relationship in such words as up - down, top - bottom, big - little, far - near?	_____	_____
4. Does the pupil follow a three-step direction?	_____	_____
5. Does the pupil remain on task for a minimum of 25 minutes?	_____	_____
B. PSYCHOMOTOR ABILITIES		
1. Can the pupil skip, throw, and catch?	_____	_____
2. Does the pupil exhibit coordination by being able to bounce a ball or tie shoelaces?	_____	_____
3. Can the pupil reproduce a five-beat rhythm pattern?	_____	_____
4. Can the pupil draw a person?	_____	_____
5. Can the pupil complete the missing parts of an incomplete familiar picture by drawing the parts in their proper perspective?	_____	_____
6. Can the pupil reproduce a three-dimensional design?	_____	_____
7. Can the pupil hear likenesses and differences in the beginnings of words; e.g., hill-bill, feet-treat, boat-coat?	_____	_____
C. MATHEMATICS		
1. Can the pupil repeat five digits forward and three reversed?	_____	_____
2. Can the pupil join and separate a sequence of sets?	_____	_____
3. Can the pupil recognize and understand the value of coins (penny, nickel, dime, and quarter)?	_____	_____

REFERRAL G-I

	Seldom or never	Occasionally	Frequently	Almost Always
13. Can the pupil complete the missing parts of an incomplete, familiar picture drawing the parts in their proper perspective?	____	____	____	____
14. Does the pupil exhibit superior ability in performing in an organized physical activity and obeying the rules?	____	____	____	____
15. Does the pupil make associations between sounds and their symbols?	____	____	____	____
16. Does the pupil tend to dominate others and generally direct the activity in which he is involved?	____	____	____	____
17. Does the pupil appear to be happy and well adjusted in school work, as evidenced by relaxed attitude, self-confidence, and pride in work?	____	____	____	____
18. Does the pupil demonstrate tendencies to organize people, things, and situations?	____	____	____	____
19. Does the pupil follow through with tasks that initially he was motivated to do?	____	____	____	____
20. Does the pupil readily adapt to new situations; is he flexible in thought and action; and does he seem undisturbed when the normal routine is changed?	____	____	____	____
21. Does the pupil seek new tasks and activities?	____	____	____	____
22. Is the pupil cooperative; does he tend to avoid bickering; and is he generally easy to get along with?	____	____	____	____
23. Is the pupil self-confident with pupils his own age and/or adults; seems comfortable when asked to show his work to the class?	____	____	____	____

Please send form to Pupil Personnel Services C/O Betty Cherry

MANATEE COUNTY PROGRAM FOR
THE
INTELLECTUALLY GIFTED

REFERRAL G

(for Students Above Grade 2)

SCHOOL _____ STUDENT _____ GRADE _____ TEACHER _____ DATE _____

		LITTLE 1	2	MODERATE 3	4	MUC
1. Knowledge and skills (Possesses a comfortable knowledge of basic skills and factual information)						
2. Concentration (Has the ability to concentrate; is not easily distracted)						
3. Enjoyment of school (Enjoys academic pursuits and assignment; likes school)						
4. Persistence (Has the ability and desire to follow through on work; concerned with completion; able to see a problem through)	In own interests					
	In assigned tasks					
5. Responsiveness (Is easily motivated; responsive to adult suggestions and questions)						
6. Intellectual curiosity (Pursues interests primarily to understand or satisfy curiosity; questions the common, ordinary, or the unusual; wants to know how and why; generates questions of his own, in connection with personal interests or groups concerns)						
7. Challenge (Enjoys the challenge of difficult problems, assignments, issues, and materials)						
8. Perceptiveness (Is alert, perceptive, and observant beyond his years; aware of many stimuli)						
9. Verbal facility (Shows marked facility with language; uses many words easily and accurately)						
10. Fluency of ideas (Produces a large number of ideas or products, often very quickly)						
11. Flexibility (Is able to approach ideas and problems from a number of perspectives; adaptable; able to find alternative ways of solving problems)						
12. Sensitivity to problems (Perceives and is aware of problems that others may not see; is ready to question or change existing situations and suggest improvements)						

	LITTLE 1	2	MODERATE 3	4	MU
13. Originality (Often uses original methods of solving problems; is able to combine ideas and materials in a number of ways, or creates products of unusual character or quality)					
14. Imagination (Can freely respond to stimuli with the production of mental images; may "play" with ideas or produce remote, fanciful associations or insights)					
15 Reasoning (Is logical, often generalizes or applies understanding in new situations, expands concepts into broader relationships, or sees parts in relation to the whole)					
16. Scientific method (Can define problems, formulate hypotheses, test ideas, and arrive at valid conclusions)					
17. Independence in thought (Inclined to follow his own organization and ideas rather than the structuring of others)					
18. Independence in action (Able to plan and organize activities, direct action, and evaluate results)					
19. Independence in work habits (Requires a minimum of adult direction and attention; possesses research skills to facilitate independent work)					
20. Elaboration (Concerned with detail and complexity; often involved with a variety of implications and consequences)					
21. Aesthetic appreciate (Enjoys and is responsive to beauty in the arts or nature)					

Please send form to Pupil Personnel Services C/O Betty Cherry

GIFTED MANATEE PROGRAM

TWELVE CATEGORIES FOR IDENTIFICATION OF THE MORE ABLE STUDENT

Nominate a student in your class or program for each category. The same student's name may appear in a number of categories.

1. best student _____
2. child with the biggest vocabulary _____
3. most creative and original child _____
4. child with the most leadership _____
5. most scientifically oriented child _____
6. child who does the best critical thinking _____
7. able child who is the biggest nuisance _____
8. best motivated child _____
9. child the other children like best _____
10. child who is most ahead on grade placement _____
11. brightest minority group child in the class in case there are more than five, and one has not been named heretofore _____
12. child whose parents are most concerned about increasing the achievement of his educational progress _____

Please comment on the following: (use the back of the form if necessary)

1. At what age, or grade, do you feel that programs for more able students should begin?

2. In what area(s) of the curriculum do you feel that programs for more able students should be planned?

3. What type of scheduling do you feel would best benefit the more able student:
   1. resource room with an itinerant teacher for 1/2 day per week or one hour daily.
   2. cross-age or cross-grade groupings.
   3. one grade level groupings e.g., fourth graders. Other_____

4. In your opinion how would the parents of students you have nominated above feel about special programming for their son or daughter?

5. If the more able student is enrolled in a special kind of program for a part of the week, should certain regular class assignments be waived for him or should he be required to make up all work missed?

6. Would you be interested in teaching gifted students and perhaps taking a course in this area?

7. Would you be willing to serve on a steering committee for planning programs for more able students which would meet perhaps four times per year on days of no school for students?

A RATING SCALE FOR IDENTIFYING CREATIVE POTENTIAL

Mary Meeker

Rate this student by checking whether you consider him to be High, Medium, or Low in Comparison with other students.

STUDENT'S Name_____

DOES HE SHOW THAT HE HAS:	HIGH	MEDIUM	LOW
UNUSUAL SENSITIVITY:			
TO PEOPLE'S FEELINGS	_____	_____	_____
FOR SOLVING PROBLEMS	_____	_____	_____
SO THAT SOUNDS ARE DISTURBING	_____	_____	_____
NEEDS QUIET ENVIRONMENT	_____	_____	_____
TO HARMONY OF SOUNDS	_____	_____	_____
TO HARMONY OF VISION	_____	_____	_____
FLUENCY:			
HAS RAPID VERBAL RESPONSES	_____	_____	_____
HAS RAPID MOTOR RESPONSES	_____	_____	_____
SOLVES MECHANICAL PROBLEMS WHERE MOTOR RESPONSES ARE REQUIRED	_____	_____	_____
SHOWS FLEXIBILITY:			
HANDLES SOCIAL SITUATIONS EASILY	_____	_____	_____
IN SOLVING NUMERICAL PROBLEMS	_____	_____	_____
USES ABSTRACT CONCEPTS	_____	_____	_____
SEES MANY WAYS TO USE CONCRETE MEDIA, CLAY, WOOD, ETC.	_____	_____	_____
SHOWS ORIGINALITY:			
IN UNUSUAL IDEAS	_____	_____	_____
SHOWS MANY IDEAS	_____	_____	_____
IN EXPRESSIONS (VERBAL & WRITTEN)	_____	_____	_____
IN MOTOR SKILLS	_____	_____	_____
IN SENSE OF HUMOR (LAUGHS EASILY & QUICKLY)	_____	_____	_____
HAS ABILITY TO ABSTRACT MEANINGFUL INFORMATION	_____	_____	_____
HAS ABILITY TO ORGANIZE MUCH INFORMATION (WRITTEN)	_____	_____	_____
HAS ABILITY TO ORGANIZE PEOPLE	_____	_____	_____
HAS ABILITY TO ORGANIZE THINGS	_____	_____	_____
HAS HIGH ENERGY LEVEL	_____		
PERSEVERES IN PROBLEM SOLVING WORK	_____	_____	_____
IS IMPATIENT WITH ROTE WORK	_____	_____	_____

INTERPRETATION: When a student is found to be high in any one of the above characteristics, this indicates creative ability. Plan experiences to enhance this ability through Divergent Thinking and Implications tasks.

CREATIVITY RATING SCALE

UNUSUAL SENSITIVITY: Sensitivity is demonstrated when the student seems to be aware almost intuitively of things in his immediate environment. He does not need to be prompted. He senses feelings, harmony, or problems. The acute observer who can "catch" this kind of activity in motion is sensitive himself. There are nonverbal cues operating and the perception of them is also nonverbal, a "reading" on the part of the person.

To People: Sensitivity is being aware of peoples' thoughts and feelings. It requires an empathy along with very accurate interpretation of what the child is perceiving--again, nonverbal communication.

To Problems: The child is able to find flaws and deficiencies in common implements in social institutions, problem situations, or relationships. The child who asks lots of the kinds of questions which indicate that the questions are leading to solutions. Look for problem-shooting kinds of questions. Take closer looks at students who have lots of ideas and seem to be organizing as they go.

To Perceptual Stimuli: The child who is unusually keen at hearing--who can sense harmony or disharmony in notes of music, or in visual things like pictures. Watch for the child who seems to know what you are going to say next, who can fill in the right word you leave out if you hesitate while talking as he is listening. In other words, a "following" of your thoughts or of anything impinging upon his senses. Blind children are very good at making evaluations about what is needed or is missing in things they hear, feel, or "know."

FLUENCY: Fluency means ease of retrieving from memory, or the child who is able to relate many other things he has seen or knows to the subject at hand. Fluency of thought is

Verbal the ease in calling up words to meet a requirement asked for. The ability to show associations quickly between words similar or opposite, and/or the word to meet ideational or expressional requirements usually asked for in tasks calling for lots of suggestions, or ideas.

Motor Motor fluency is really motor skills demonstrated to a greater extent than most children of the same age--the child who knits at age 7 or the boy who can disect insects at age 6. Unusual skills in physical coordination as well as in the right, efficient movements for any given task. Look for the child who can untie knots others can't, who can solve problems using his hands--translating ideas into the expressional qualities of physical motions. Don't overlook the child who does magic tricks!

FLEXIBILITY:

Flexibility implies a spontaneity of actions or reactions--the child who can "break" sets and go another way suddenly to solve a problem. To find out if an adult is flexible, drop in suddenly and ask him to go somewhere unplanned. The flexible person can comparmentalize and relegate details to another time, and can pick up and leave. Children are naturally flexible until they are "trained" that a schedule is a rigid way of life.

The test for flexibility require a spontaneity, an ability to produce a diversity of ideas and adaptive notions which can meet new requirements imposed by changing problems.

The flexible person can change a social situation at will.
In numerical concepts, the flexible student can approach the problem in several ways to solve it other then by trial and error.
The flexible person can manipulate abstract concepts and do implications thinking easily.
The flexible person can manipulate concrete media in many different ways.

ORIGINALITY:

This is, of course, uniqueness either in writing, speaking, or using concrete materials.

A note of caution in rating originality. The teacher must be aware of two things. First, originality can be found in almost every aspect of behavior, in every discipline she teaches. She need only be aware that the response is indeed unusual. Secondly, and this is even more important, she must keep in mind that just because the behavior is not original to her (that is, she has seen it or experienced it herself) does not mean that it is not original for the child--like the psychologist who upon hearing a song composed by a 12-year-old, said "That is hardly original, rhyming June and moon is such a cliche." It was a cliche for him; but for the child, the song and the words were new.

ABSTRACTING,
ORGANIZING,
SYNTHESIZING

are all indicators of a similar kind of creative ability. They are not to be underestimated. Watch your social leaders--watch the conflicts between strong children. Their "butting horns" may be annoying, but their behavior is telling you something important about their creative potential. You can tell who your organizers are--they are going in a purposeful direction while others are still trying to understand the task. The synthesizer can change a known into a unique aspect of itself. The abstractor knows exactly what is important and can pick out and do away with material not pertinent.

PERSEVERANCE: This is your hard worker who is oblivious to time. He gets lost in the project or the book or the game. Our scheduling in the schools is convenient for the teacher or the administrator, but it kills interest and perseverance in the creative child who can devote everything to an interest. Be able to slip your schedule to accommodate him, and he will pay you back in appreciation by conforming in other tasks. If he is not accommodated, he will become cynical, dislike school, want to "tune out and drop out." He is not usually a behavior problem. His enemy is time.

HIGH ENERGY LEVEL: This will lead to later perseverance. The child who can keep going when all others stop--this is an indicator of a creative potential which will make for success when his interest is piqued. He needs challenging and motivating.

IMPATIENT WITH ROUTINE: Look for your daydreamer, or the child who must constantly be excused from his seat to break the routine of menial tasks which are busy work for him. If he knows the task, give him another one. Particularly in drill in math can you observe these. Contract him with the perseverer. This is a function of high IQ, too. Relieve him of routine tasks usually masquerading under "enrichment!"

GIFTED CHILDREN AND CONDITIONS OF LEARNING

I. There are different syndromes of giftedness.

II. Gifted children achieve differentially from one subject matter to another.

III. Gifted children learn differentially when the teaching style is changed.

IV. Creativity declines or is rarely developed in highly conforming schools and communities or under the tutelage of rigid teachers.

V. Children need some freedom from peer entanglement and teacher direction if they are to become self-directive and self-evaluative.

VI. Creatively gifted children comprise a small group within the larger gifted group and have differing values and personalities.

It is important that the child and the teacher distinguish between success and lack of success in the performance of a task. However, the child must not be labeled a "failure" just because he is unable to perform a given task at a particular time, under certain conditions. Perhaps the time is not right; perhaps the conditions are unfavorable, or only partly favorable. Over a period of time, he should come to realize that sustained effort, not the inability to perform a task at a given time, is the real issue. After another try or still another, the child may quite likely succeed. His awareness and acceptance of both success and failure in his endeavors should contribute to his viewing subsequent tasks, challenges, and opportunities in a positive and rational manner.

*1. Rather than to attempt to make the child's first efforts successful, it would be more appropriate - in accordance with the way the human organism learns - to teach him the value of negative results.

*2. Failure is a learned concept. The child who learns to grasp, walk, speak, and so forth does not regard his initial efforts in the light of "failure". His first efforts are met, or should be met, with praise or correction from his beholders, not as successes or failures but as efforts.

*3. It might be hypothecated that persons who put a high priority on freedom from error in their own behavior are not likely to risk creative ventures or "intuitive leaps."

*4. Promoting the idea that it is important not to make mistakes may be less effective in terms of self-motivated learning than promoting the idea that negative results yield useful data.

*5. The child can learn profitably from making mistakes. He learns to "fail safely" from the experience of failing safely; he discovers that the struggle involved in learning is often motivational and exciting despite the risk of committing errors.

*6. Considerable evidence supports the point of view that it is better to give the child the opportunity to learn that errors are sources of valuable information than to program errors completely out of his learning experience.

SECTION D

The Self-Concept

How To Build It
and
Understand It

I. Building Self-Concepts in Students and Teachers

II. "How Do You Really Feel About Yourself?" Inventory

III. Self-Concept Scale - Primary Level

IV. "How I See Myself" - Ira Gordon's Scale

V. Student Preference Checklist

VI. Pupil Inventory

MANATEE COUNTY PROGRAM FOR THE INTELLECTUALLY GIFTED

Building Self Concepts in Students and Teachers

To measure the quality of a school one must ask the question: Do people like to be there? How can we make schools a better place for people, a place where warmth, joy, imagination, civility, personal responsibility, and sensitivity to human needs are encouraged? A clue might lie in the four factors of the Florida Key, an observation inventory developed in 1970 to infer student self concept: Relating, Asserting, Investing, and Coping. These four factors seem to high light important features of life in classrooms.

I. RELATING reflects a basic trust in people. The student who scores well on relating probably identifies closely with classmates, teacher and school. He or she thinks in terms of my school, my teacher, my classmates, as opposed to the teacher, that school, those kids. Being friendly comes easier for this student and thus he or she is able to take a natural, spontaneous approach to school life. The student finds ways to express feelings of frustration, anger and impatience without exploding at the slightest problem.

II. ASSERTING suggests a trust in one's own value. The student has not learned helplessness, but rather feels control over what happens to oneself in school. The student who scores well on asserting is willing to challenge authority to obtain a voice in what is happening in the classroom. There seems to be present in this person a learned process of affirmation, to claim one's integrity, to compel recognition. (An individual scoring high on asserting would probably announce to all that the king is streaking.)

III. INVESTING implies a trust in one's potential. The person who feels good about self as learner is more willing to risk failure or ridicule. A high score on investing suggest an interest in originality and a willingness to try something new. This person often volunteers in class, although sometimes good intentions backfire. By investing, the individual feels a release of emotional feeling and expresses an attitude of excitement and wonder.

IV. COPING indicates a trust in one's own academic ability. The student who scores well on coping is interested and involved in what happens in the classroom. Pride is taken in one's work and attempts are made to obtain closure. A characteristic of the individual who scores well on coping is that he or she has found a powerful key to learning: reading. Sometimes reading is pursued independently or even in opposition to the class activity or school curriculum.

How well do people relate to each other in your school, student to student, student to teacher, and teacher to teacher? In your school, do people feel free to assert their feelings, their wants, their individuality? Does everyone feel safe enough to invest himself or herself in trying new things? And how well do the people in your school cope with their own expectations and the expectations of society? Answers to questions like these indicate ways of making schools a better place for students and teachers.

Please consider the following additional questions as they relate to your school. As you answer, keep looking for ideas that might make your school a better place for students and teachers. Who knows? We may end up wishing for school on Saturday!

RELATING

_____Do we welcome and greet each other at the beginning of the day or class?

_____Do we share our feelings with each other? (laughter, anger, excitement, enthusiasm, sadness, happiness, boredom?)

_____Do we usually say goodbye to each other at the close of the day or class?

_____Are we sensitive to, and do we take into account, how each is feeling on a particular day?

_____Do we take special note of everyone's birthday and other special occasions? (even principals have birthdays!)

_____After absences, do we show each other that we're glad to be together again?

_____Do we talk with each other not just at each other?

_____Are times arranged when we can talk privately?

_____Do we practice courtesy and civility with each other?

_____Do we accept small irritations as normal, and not as personal insults?

_____Do we touch each other, by shaking hands or giving a pat on the back?

_____Do we strive to avoid expressions and actions which are offensive to members of other groups?

_____Do we allow for times of silence and thought?

_____Are the physical surroundings as attractive as we can make them?

_____Do we use name-tags when we want to learn names?

_____Do we treat each other the way we treat our friends?

_____If there is a need to correct one another, do we avoid correcting in front of people?

ASSERTING

_____Are we free to question each other's opinions?

_____Do we all participate in decision-making activities?

_____Is everyone encouraged to speak up for his own ideas?

_____Does everyone take part in planning what takes place in school?

_____Do we encourage each other to demonstrate special talents, abilities, interests?

_____Do we act in ways that say we trust each other?

_____Can we tell the difference between making mistakes and personal failure?

INVESTING

_____Do we encourage each other to try new things and join in fresh activities?

_____Do we encourage cooperation and collaboration?

_____Do we give each other the opportunity to make mistakes without penalty?

_____Do we all work together to make what happens in school as exciting and interesting as possible?

_____Do we encourage each other's expression and imagination in class?

_____Is there opportunity for everyone to be active and natural?

COPING

_____Do we all take joy in each other's successes?

_____Do we all help each other to succeed?

_____Does everyone keep a special watch for those who might need a special boost?

_____Are successes determined by comparing present progress with previous effort?

_____Can we all write? (Remember, we speak prose all the time!)

_____Are we aware that group prejudices and antagonisms might be reinforced by homogenous or ability grouping?

Each of the above questions gives some valuable tips on how we can work to build good feelings in teachers and students Our choices about how we behave are important to others, but they are vital to ourselves, for they determine what we are becoming. When we choose good ways to relate, assert, invest, and cope, then "wishing for school on Saturday" may become a reality.

FLORIDA KEY

This scale is to assist you, the teacher, in evaluating how the student perceives his or her "learner" self. Please select one of the following answers and record the number in the blank space.

NEVER: 0	VERY SELDOM: 1	ONCE IN AWHILE: 2	OCCASIONALLY: 3	FAIRLY OTEN: 4	VERY OFTEN: 5

Name of Student to be evaluated _____ Teacher _____ Date _____

Compared with other students his age, does this student:

1. get along with other students?		_____	
2. get along with the teachers?		_____	
3. keep calm when things go wrong?		_____	
4. say good things about his school?		_____	
5. tell the truth about his school work?		_____	
	Relating		_____
6. speak up for his own ideas?		_____	
7. offer to speak in front of the class?		_____	
8. offer to answer questions in class?		_____	
9. ask meaningful questions in class?		_____	
10. look people in the eye?		_____	
11. talk to others about his school work?		_____	
12. join in school activities?		_____	
	Asserting		_____
13. seek out new things to do in school on his own?		_____	
14. offers to do extra work in school?		_____	
	Investing		_____
15. finish his school work?		_____	
16. pay attention to class activities?		_____	
17 do his school work carefully?		_____	
18. read in class?	Coping		_____
	TOTAL		_____

MANATEE COUNTY PROGRAM FOR THE INTELLECTUALLY GIFTED

"HOW DO YOU REALLY FEEL ABOUT YOURSELF?" INVENTORY

INSTRUCTIONS

This is an exercise which will help you find out how you feel about yourself. Among the following short sentences you will find some that definitely fit you better than others. These should be marked with an X in the "mostly true about me" column. Other sentences will not fit you at all and should be marked with an X in the "mostly untrue (false) about me? column. Still other sentences may explain you a little, but some parts of them do not seem to fit you. These should be marked with an X in the "partly true or untrue about me? column. Those sentences that you cannot make a decision about should be marked in the "cannot really decide" column. Try to first decide if the sentence fits, partly fits, or does not fit you at all before marking the "undecided" column. Mark every sentence, and do not think a long time about the sentence. There are no right or wrong answers. Mark your first feeling as you read each sentence. This is not a timed exercise, but work as quickly as you can. Remember to try and answer each sentence by the way you really feel about yourself. Place an X in the column which you feel is most nearly like you.

	Mostly True About Me	Partly True Or Untrue About Me	Mostly Untrue (False) About Me	Cannot Really Decide
1. In my class at school I try to make guesses about things even if I don't know the right answer.	____	____	____	____
2. I am inquisitive about things, for example, like looking into a microscope just to see what I might find.	____	____	____	____
3. I ask my mother, father or best friend many kinds of questions when I do not know something.	____	____	____	____
4. I like a set schedule for doing things at home or in school.	____	____	____	____
5. Before I am willing to take a chance at playing a new game I want to be sure I will win.	____	____	____	____
6. It is easy for me to forget things I know, and dream about things I don't know.	____	____	____	____
7. I believe that if at first I don't succeed, I should keep trying until I do.	____	____	____	____
8. I never suggest playing a game at a party that no one else has thought of.	____	____	____	____
9. I like known ways of doing things rather than trying out new ways.	____	____	____	____
10. It is good to know that very few things should be accepted as certain or completely true.	____	____	____	____

	Mostly True About Me	Partly True or Untrue About Me	Mostly Untrue (False) About Me	Cannot Really Decide
11. I am usually interested in doing different things, rather than the same thing most of the time.	____	____	____	____
12. I prefer making new friends rather than keeping the same old friends.	____	____	____	____
13. I like to daydream about things that have never happened to me.	____	____	____	____
14. Some day I'd like to be a very socially popular person rather than a person talented in art, music or writing.	____	____	____	____
15. Some of my ideas are so exciting that I forget other things.	____	____	____	____
16. I would rather imagine being an astronaut than a business or professional person	____	____	____	____
17. I get jumpy when things are uncertain and I don't know what's going to happen next.	____	____	____	____
18. I really like things that are different.	____	____	____	____
19. When my opinion differs from that of my parents, I usually wonder what their opinion is and why.	____	____	____	____
20. I enjoy watching a story on TV about history or some event in the past rather than watching a science fiction film about things that can never really happen.	____	____	____	____
21. It does not bother me to join a group of my classmates and to express my ideas.	____	____	____	____
22. I tend to keep quiet when things do not go well, when I fail, or when I make a mistake.	____	____	____	____
23. When I grow up I would like to create something never made or thought of before.	____	____	____	____
24. I like friends who are practical and conventional instead of friends who are "way out".	____	____	____	____
25. I do not like most rules or regulations.	____	____	____	____
26. I like to try and solve a problem for which I know there will not be a clear-cut answer.	____	____	____	____

	Mostly True About Me	Partly True Or Untrue About Me	Mostly Untrue (False) About Me	Cannot Really Decide
27. I would like to experiment with ways to help control pollution.	____	____	____	____
28. Once I have solved a problem, I like to stick to that solution instead of trying other ones.	____	____	____	____
29. I prefer not to recite or talk in front of my class.	____	____	____	____
30. When reading a book or watching a movie, I like to imagine being one of the characters in the story.	____	____	____	____
31. I would enjoy writing about living 200 years ago.	____	____	____	____
32. I dislike it when my friends cannot make a decision.	____	____	____	____
33. I like to explore old trunks and boxes just to see what might be in them.	____	____	____	____
34. I would like to have my parents and teachers continue their old habits and ways of doing things instead of changing them.	____	____	____	____
35. I trust the way I feel about things.	____	____	____	____
36. It is exciting to make a guess and see if it might be true.	____	____	____	____
37. It is fun to try puzzles and games that cause me to wonder.	____	____	____	____
38. I am interested in mechanical things, and wonder what they look like inside and how they run.	____	____	____	____
39. I would rather have a friend who never uses any imagination than one who gets silly ideas.	____	____	____	____
40. I like to think about new ideas even if they are never useful.	____	____	____	____
41. I like to have a place for everything and have everything in its place.	____	____	____	____
42. I think it would be exciting to try to solve some of the world's problems.	____	____	____	____

	Mostly True About Me	Partly True Or Untrue About Me	Mostly Untrue (False) About Me	Cannot Really Decide
43. I like to try out new ideas just to see where they will take me.	____	____	____	____
44. When playing a game, I am usually more interested in enjoying it than winning it.	____	____	____	____
45. I like to think about many adventuresome things to do that no one has ever thought of.	____	____	____	____
46. When I look at a picture of a person I do not know, I like to imagine what that person might really be like.	____	____	____	____
47. In school or at home, I often look through many books or magazines just to see what is in them.	____	____	____	____
48. I believe there is just one right answer to most questions.	____	____	____	____
49. I like to ask questions about objects or situations that others seldom think of.	____	____	____	____
50. I really like having a lot of interesting things to do at home or in school.	____	____	____	____

SELF CONCEPT SCALE
PRIMARY LEVEL GRADES K-2

The use of this self concept or self feeling scale is to assist teachers in the possible early identification of primary level children who might have personal social or emotional problems.

On the kindergarten level, grade one level questions should be read aloud by the teacher stating to the child that we are now working on the row with the picture of the bird (Number 1). Children who agree with the question "Do you always feel good"? mark an X through the face with the smile-face number 3. Those children who do not feel either good or bad or do not know how they feel at this time about the question should mark an X through face number 2, the figure with the mouth that is a straight line. Children who wish to answer no or do not agree with the question should mark an X through face number 1, the frowning face.

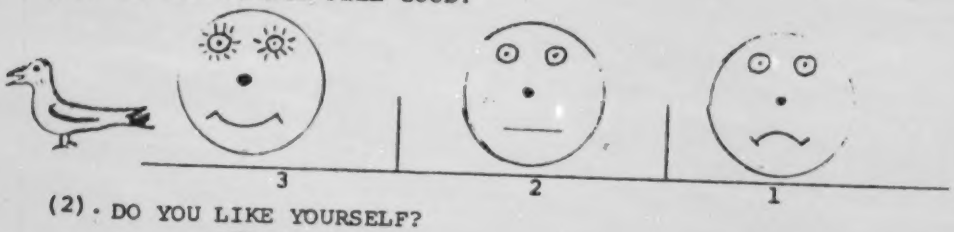
The scale can be administered to small groups of children or individually in kindergarten and grade one. In grade two the questions can again be read to the group by the teacher who should be assisted by aides to monitor the group and see that the children understand what is being requested.

Generally a pattern of selecting 20-24 happy faces out of a possible 30. If the following items reveal a consistent marking of the frowning face (2, 4, 5, 7, 8, 11, 14, 15, 17, 18, 19, 20, 23, 25), the child should be counseled by the teacher, and/or the elementary counselor to gain an insight as to his overall feelings and attitudes.

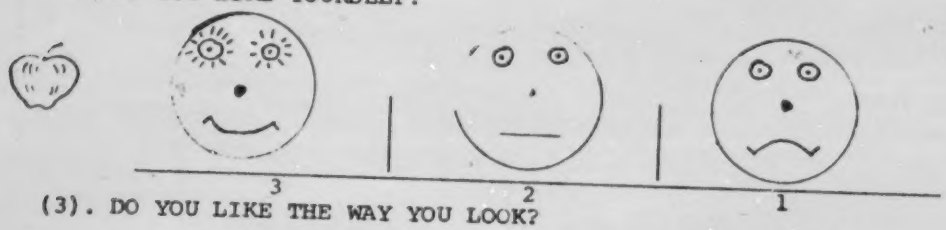
If the teacher feels that a serious situation exists objective case data should be documented and a referral made to the Department of Student Services.

NAME_____GRADE_____SCHOOL_____DATE_____

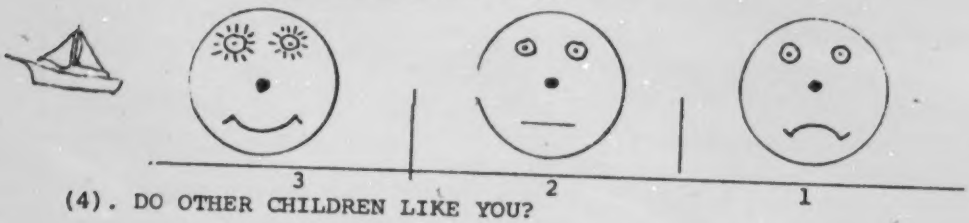
(1). DO YOU ALWAYS FEEL GOOD?



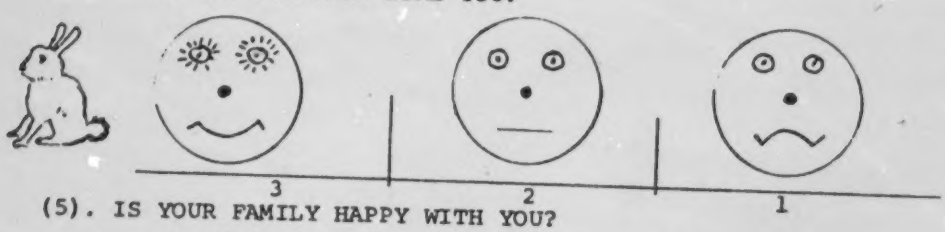
(2). DO YOU LIKE YOURSELF?



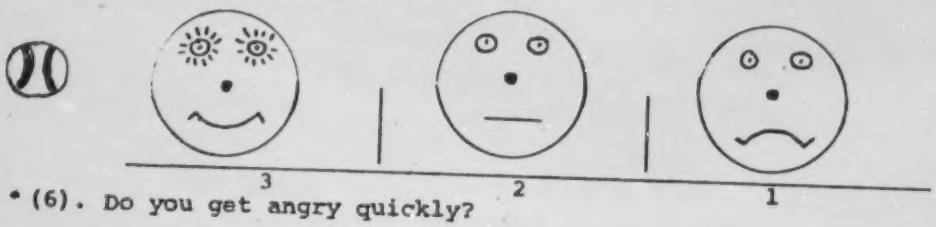
(3). DO YOU LIKE THE WAY YOU LOOK?



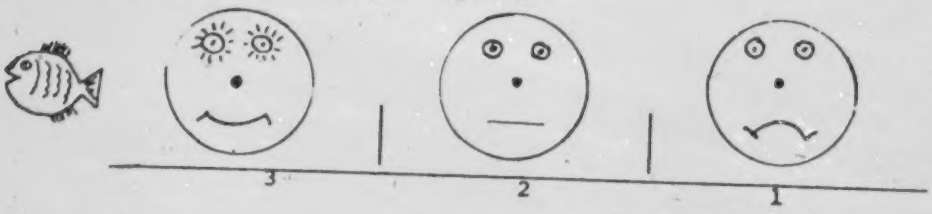
(4). DO OTHER CHILDREN LIKE YOU?



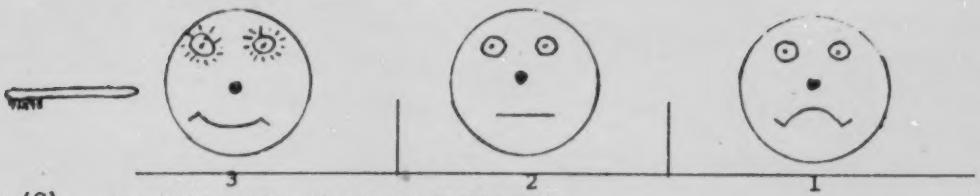
(5). IS YOUR FAMILY HAPPY WITH YOU?



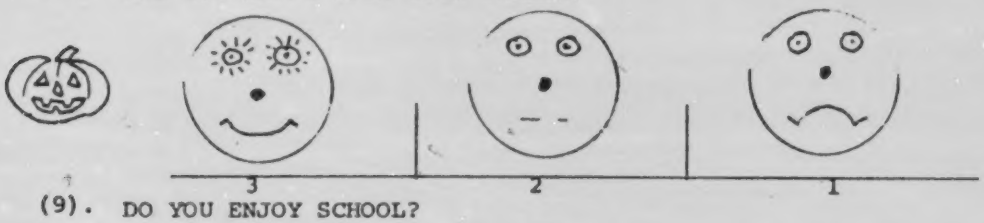
* (6). Do you get angry quickly?



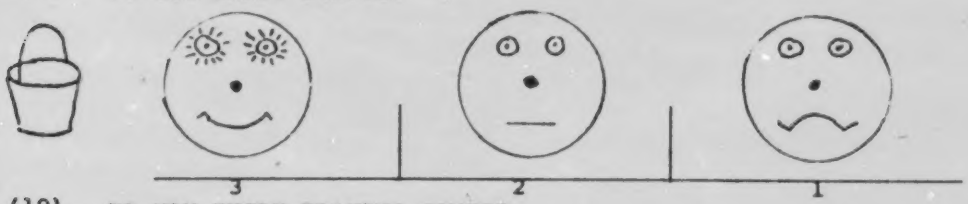
(7). DO YOU THINK THAT YOU ARE NICE?



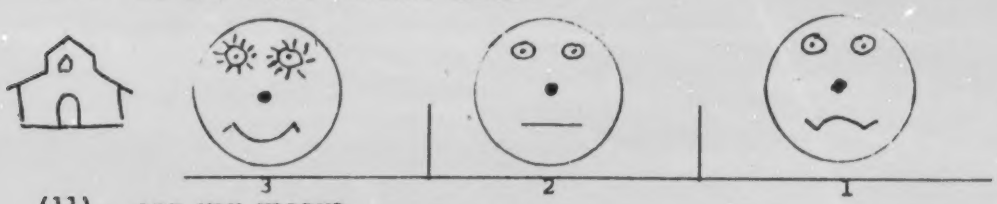
(8). ARE YOU HAPPY WITH YOUR FAMILY?



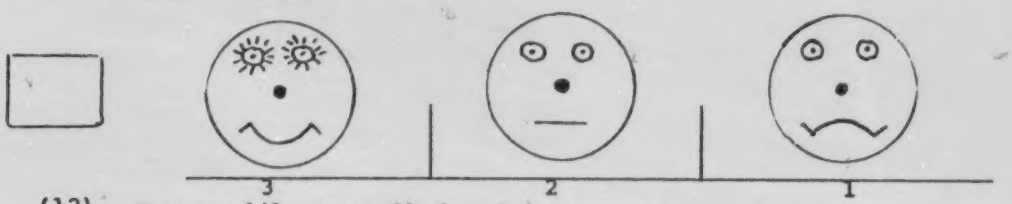
(9). DO YOU ENJOY SCHOOL?



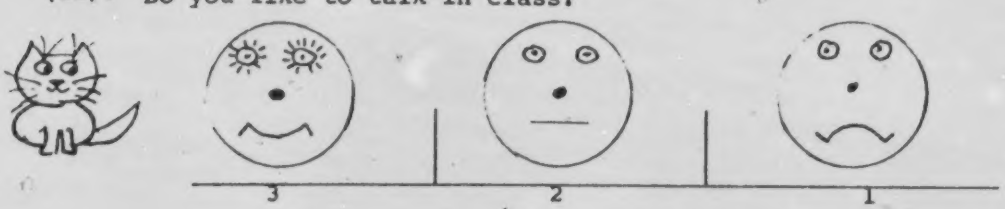
(10). DO YOU ENJOY PLAYING GAMES?



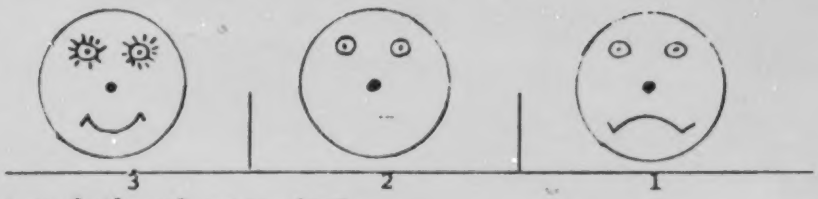
(11). ARE YOU HAPPY?



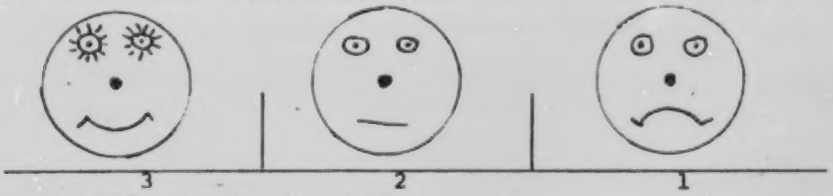
(12). Do you like to talk in class?



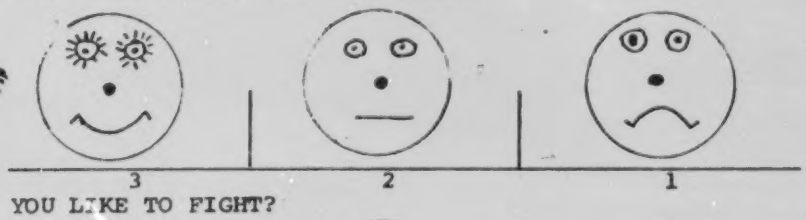
(13). ARE YOU BRIGHTER THAN OTHER CHILDREN?



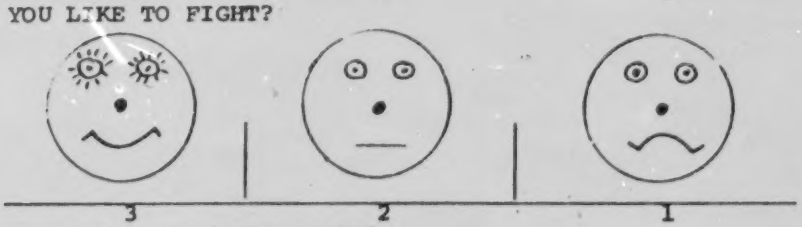
(14). Do you feel sad every day?



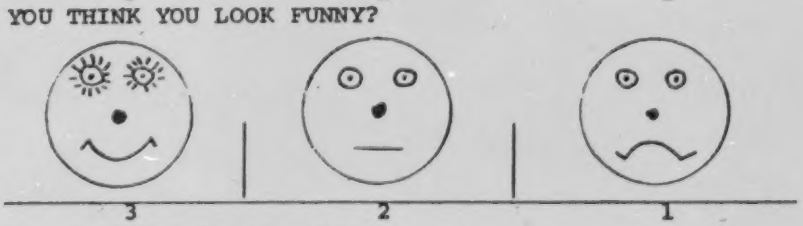
(15). Do many things make you feel upset?



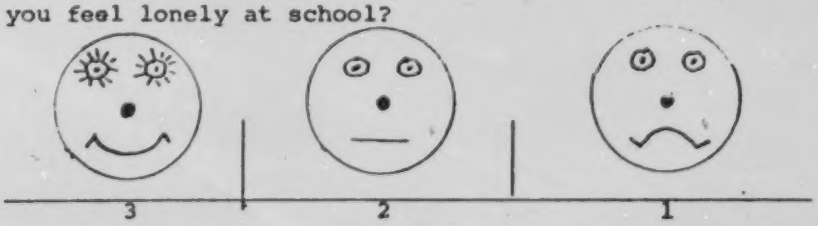
(16). DO YOU LIKE TO FIGHT?



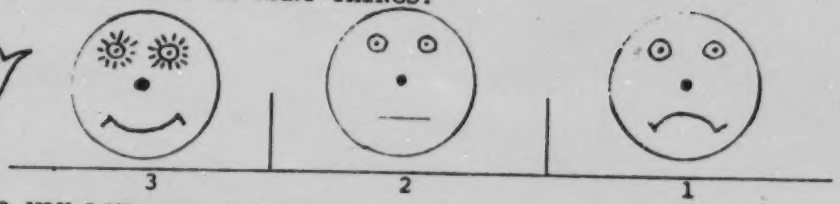
(17). DO YOU THINK YOU LOOK FUNNY?



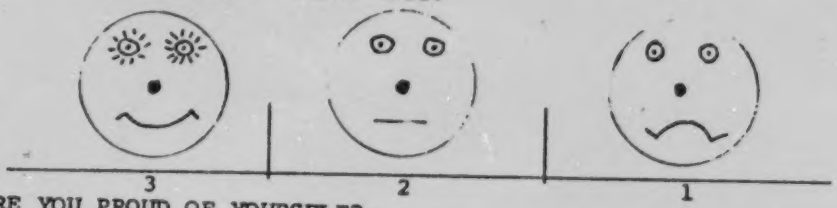
(18). Do you feel lonely at school?



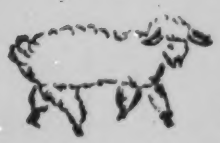
(19). ARE YOU AFRAID OF MANY THINGS?

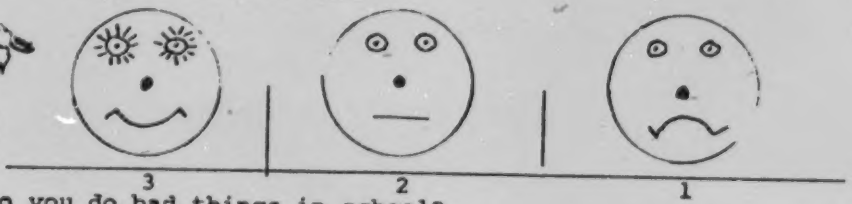


(20). DO YOU LIKE TO BE ALONE A LOT?

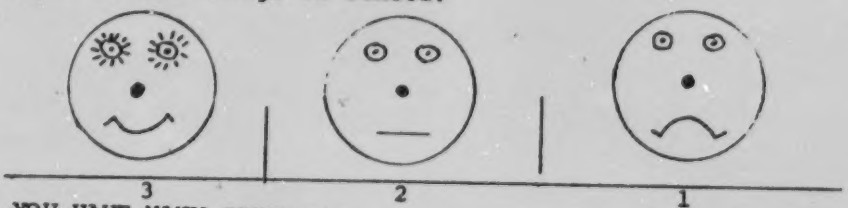


(21). ARE YOU PROUD OF YOURSELF?

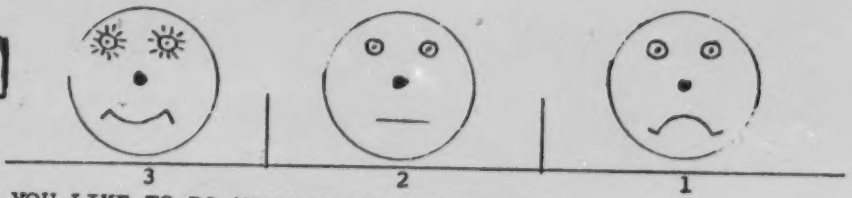




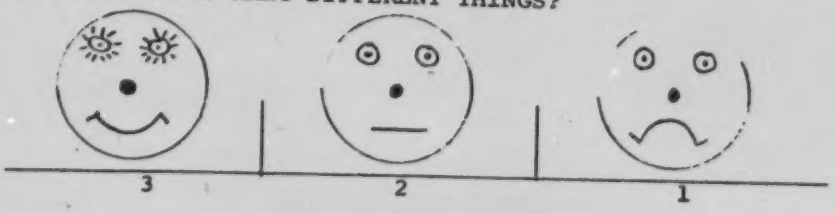
(22). Do you do bad things in school?



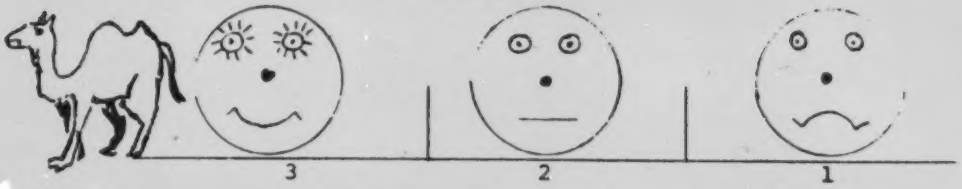
(23). DO YOU HAVE MANY FRIENDS?



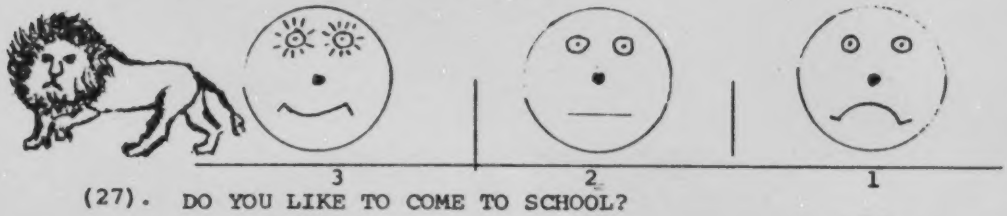
(24). DO YOU LIKE TO DO MANY DIFFERENT THINGS?



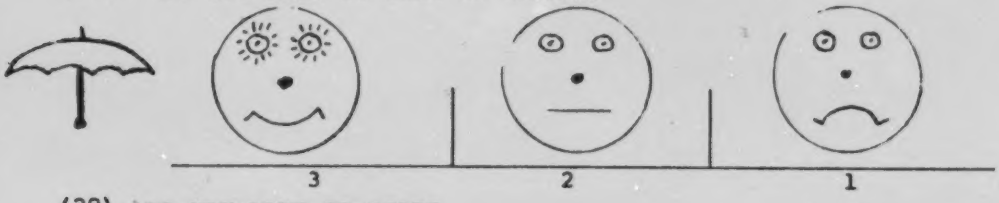
(25). DO YOU LIKE TO HELP OTHERS?



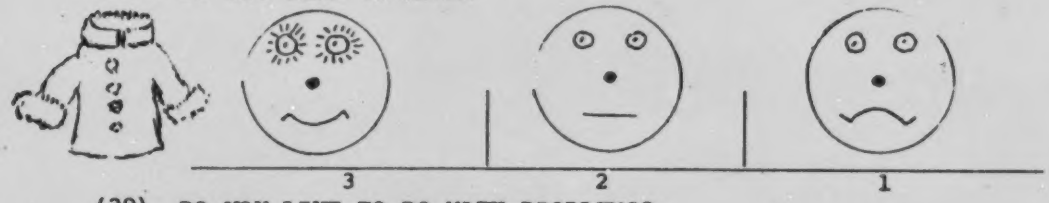
(26). DO YOU LIKE YOUR TEACHERS?



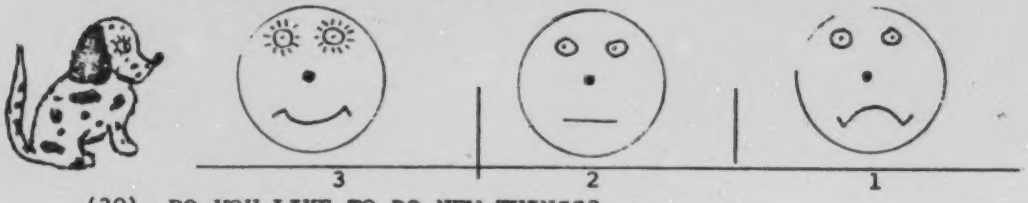
(27). DO YOU LIKE TO COME TO SCHOOL?



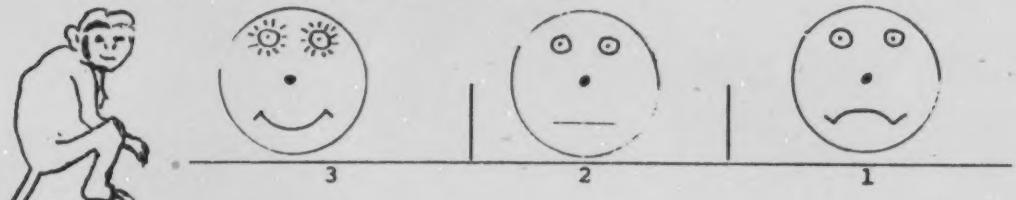
(28). DO YOU LIKE TO READ?



(29). DO YOU LIKE TO DO MATH PROBLEMS?



(30). DO YOU LIKE TO DO NEW THINGS?



HOW I SEE MYSELF[1]

A Self-rating Scale for Students

Developed by Ira J. Gordon, Director, Institute for Development of Human Resources, College of Education, University of Florida, Gainesville, Florida 32601

The following directions are to be read to the class by the administrator of the scale. The assumption is made that the scale is being used for research purposes, and that the teacher will not know individual scores. If this is not so, directions should be modified so that students know this, and high standards of ethics prevail. Students may not wish to reveal themselves, on a named form, if they believe the information will not be confidential.

For younger students (grades 3, 4) it is best to read each scale item separately, and be sure each child understands the words and the rating system.

"I would like to explain this scale to you and tell you why you are being asked to answer these questions. This is a part of a study. We are trying to get information that we hope will eventually help to improve the kind of school and education for you and other pupils.

Let me emphasize that this is not a test to see how much you know or do not know about something. These questions are all about you. They are to learn how you see yourself most of the time. There are no right or wrong answers. We are only interested in what you think about yourself.

I am going to ask you to think about yourself for a little while before you write anything. I want you to think of how you are *most* of the time . . . not how you think you ought to be--not how the teacher thinks you ought to be . . . not how you want to be or your parents or friends want you to be. No--this is to be how *you* yourself feel you are *most* of the time.

Let me first promise you that these papers will not be seen by anyone other than the people making this study. Your teacher will not see them nor your parents or friends. No one will know your answers but you and the ones who are doing this study. *We* are asking you to put your names on the papers so that we can check them on any other scales we might give you in the future.

Now--let's look at the papers.

Look at No. 1. On one side it has "Nothing gets me mad" and on the other side "I get mad easily and explode." If you feel that nothing gets you too mad *most* of the time you would circle the 1. If you feel that most of the time you get mad easily and explode you would circle the 5. If you feel you are somewhere in between, you would circle the 2, 3, or 4.

Look at No. 2. It is different. On one side it has "I don't stay with something till I finish." If you feel that most of the time you don't stay with things and finish them, you would circle a 1. If you feel that most of the time you do stay with things and finish you would circle a 5. If you feel you fit somewhere in between you would circle the 2, 3, or 4. It is important to see that some of these mean one thing on the left side, some of them mean another. So it is very important to think about each statement as I read it. I will answer any questions you need answered, so feel free to ask them.

Remember, we want how you yourself feel. We want you to be honest with us in your answer. Remember, it is how you feel *most* of the time."[2]

---

[1]Test manual available from Florida Educational Research & Development Council, College of Education, University of Florida, Gainesville, Florida 32601.

[2]From I. J. Gordon, *Studying the Child in School*. New York: John Wiley & Sons, 1966, p. 73. Scale and directions not to be reproduced without permission of the author.

Name:_____ Grade:_____ Sex:_____ Age:_____

School:_____ Elementary Form

HOW I SEE MYSELF

Developed by Ira J. Gordon, Director, Institute for Development of Human Resources, College of Education, University of Florida, Gainesville, Florida 32601.

1.	Nothing gets me too mad	1	2	3	4	5	I get mad easily and explode
2.	I don't stay with things and finish them	1	2	3	4	5	I stay with something till I finish
3.	I'm very good at drawing	1	2	3	4	5	I'm not much good in drawing
4.	I don't like to work on committees, projects	1	2	3	4	5	I like to work with others
5.	I wish I were smaller (taller)	1	2	3	4	5	I'm just the right height
6.	I worry a lot	1	2	3	4	5	I don't worry much
7.	I wish I could do something with my hair	1	2	3	4	5	My hair is nice-looking
8.	Teachers like me	1	2	3	4	5	Teachers don't like me
9.	I've lots of energy	1	2	3	4	5	I haven't much energy
10.	I don't play games very well	1	2	3	4	5	I play games very well
11.	I'm just the right weight	1	2	3	4	5	I wish I were heavier, lighter
12.	The girls don't like me, leave me out	1	2	3	4	5	The girls like me a lot, choose me
13.	I'm very good at speaking before a group	1	2	3	4	5	I'm not much good at speaking before a group
14.	My face is pretty (good looking)	1	2	3	4	5	I wish I were prettier (good looking)
15.	I'm very good in music	1	2	3	4	5	I'm not much good in music
16.	I get along well with teachers	1	2	3	4	5	I don't get along with teachers
17.	I don't like teachers	1	2	3	4	5	I like teachers very much
18.	I don't feel at ease, comfortable inside	1	2	3	4	5	I feel very at ease, comfortable inside

(over)

19.	I don't like to try new things	1	2	3	4	5	I like to try new things
20.	I have trouble controlling my feelings	1	2	3	4	5	I can handle my feelings
21.	I do well in school work	1	2	3	4	5	I don't do well in school
22.	I want the boys to like me	1	2	3	4	5	I don't want the boys to like me
23.	I don't like the way I look	1	2	3	4	5	I like the way I look
24.	I don't want the girls to like me	1	2	3	4	5	I want the girls to like me
25.	I'm very healthy	1	2	3	4	5	I get sick a lot
26.	I don't dance well	1	2	3	4	5	I'm a very good dancer
27.	I write well	1	2	3	4	5	I don't write well
28.	I like to work alone	1	2	3	4	5	I don't like to work alone
29.	I use my time well	1	2	3	4	5	I don't know how to plan my time
30.	I'm not much good at making things with my hands	1	2	3	4	5	I'm very good at making things with my hands
31.	I wish I could do something about my skin	1	2	3	4	5	My skin is nice-looking
32.	School isn't interesting to me	1	2	3	4	5	School is very interesting
33.	I don't do mathematics well	1	2	3	4	5	I'm real good in mathematics
34.	I'm not as smart as the others	1	2	3	4	5	I'm smarter than most of the others
35.	The boys like me a lot, choose me	1	2	3	4	5	The boys don't like me, leave me out
36.	My clothes are not as I'd like	1	2	3	4	5	My clothes are nice
37.	I like school	1	2	3	4	5	I don't like school
38.	I wish I were built like the others	1	2	3	4	5	I'm happy with the way I am
39.	I don't read well	1	2	3	4	5	I read very well
40.	I don't learn new things easily	1	2	3	4	5	I learn new things easily

Name: _____ Grade: _____ Sex: _____ Age: _____

School: _____ Secondary Form

HOW I SEE MYSELF

Developed by Ira J. Gordon, Director, Institute for Development of Human Resources, College of Education, University of Florida, Gainesville, Florida 32601.

1.	I rarely get real mad	1	2	3	4	5	I get mad easily
2.	I have trouble staying with one job until I finish	1	2	3	4	5	I stick with a job until I finish
3.	I am a good artist	1	2	3	4	5	I am a poor artist
4.	I don't like to work on committees	1	2	3	4	5	I enjoy working on committees
5.	I wish I were taller or shorter	1	2	3	4	5	I am just the right height
6.	I worry a lot	1	2	3	4	5	I seldom worry
7.	I wish I could do something with my hair	1	2	3	4	5	My hair is nice-looking
8.	Teachers like me	1	2	3	4	5	Teachers dislike me
9.	I have a lot of energy	1	2	3	4	5	I have little energy
10.	I am a poor athlete	1	2	3	4	5	I am good at athletics
11.	I am just the right weight	1	2	3	4	5	I wish I were lighter or heavier
12.	The girls don't admire me	1	2	3	4	5	The girls admire me
13.	I am good at speaking before a group	1	2	3	4	5	I am poor at speaking before a group
14.	My face is very pretty (good looking)	1	2	3	4	5	I wish my face was prettier (better looking)
15.	I am good at musical things	1	2	3	4	5	I am poor at musical things
16.	I get along very well with teachers	1	2	3	4	5	I don't get along well with teachers
17.	I dislike teachers	1	2	3	4	5	I like teachers
18.	I am seldom at ease and relaxed	1	2	3	4	5	I am usually at ease and relaxed

Secondary Form HOW I SEE MYSELF

19.	I do not like to try new things	1	2	3	4	5	I like to try new things
20.	I have trouble controlling my feelings	1	2	3	4	5	I control my feelings very well
21.	I do very well in school	1	2	3	4	5	I do not do well in school
22.	I want the boys to admire me	1	2	3	4	5	I don't want the boys to admire me
23.	I don't like the way I look	1	2	3	4	5	I like the way I look
24.	I don't want the girls to admire me	1	2	3	4	5	I want the girls to admire me
25.	I am quite healthy	1	2	3	4	5	I am sick a lot
26.	I am a poor dancer	1	2	3	4	5	I am a good dancer
27.	Science is easy for me	1	2	3	4	5	Science is difficult for me
28.	I enjoy doing individual projects	1	2	3	4	5	I don't like to do individual projects
29.	It is easy for me to organize my time	1	2	3	4	5	I have trouble organizing my time
30.	I am poor at making things with my hands	1	2	3	4	5	I am good at making things with my hands
31.	I wish I could do something about my skin	1	2	3	4	5	My skin is nice-looking
32.	Social studies is easy for me	1	2	3	4	5	Social studies is difficult for me
33.	Math is difficult for me	1	2	3	4	5	Math is easy for me
34.	I am not as smart as my classmates	1	2	3	4	5	I am smarter than most of my classmates
35.	The boys admire me	1	2	3	4	5	The boys don't admire me
36.	My clothes are not as nice as I'd like	1	2	3	4	5	My clothes are very nice
37.	I like school	1	2	3	4	5	I dislike school
38.	I wish I were built like the others	1	2	3	4	5	I like my build
39.	I am a poor reader	1	2	3	4	5	I am a very good reader
40.	I do not learn new things easily	1	2	3	4	5	I learn new things easily
41.	I present a good appearance	1	2	3	4	5	I present a poor appearance
42.	I do not have much confidence in myself	1	2	3	4	5	I am full of confidence in myself

MANATEE COUNTY PROGRAM
FOR THE
INTELLECTUALLY GIFTED

Student Preference Checklist

Name_____ School_____

Date_____ Grade_____

Preferences for Working Conditions

Check the following items to indicate your preferences for working conditions. Give the reasons why you checked the columns as you did.

	Little 1	2	Moderate 3	4	Much 5	Reasons
Alone						
With friends						
In small groups						
In large groups						
Long work periods						
Short work periods						
At home						
At library						
At school						

My Ideal Classroom

If you had your choice and could set up an ideal classroom, what would it be like? (Include how it would be organized, the way people would behave, kinds of materials and equipment available, ideal teacher, special activities, etc.)

What Would You Like To Know More About?

Please circle the numbers.

1. Literature
2. Drama
3. Creative Writing
4. Mythology
5. Painting
6. Drawing
7. Ceramics
8. Stitchery
9. Sewing and Fabrics
10. Puppets
11. Woodworking
12. Macrame
13. Sculpture
27. Oceanography
28. Microscopic Life
29. Archeology
30. Geology
31. Lapidary
32. Mineralogy
33. Astronomy
34. Geography
35. Cartography (map making)
36. Weather
37. Conservation - Ecology
38. Horses
39. Pets
52. Ancient Life - Egypt, Greece, China, India, Assyria, Rome, Other _____
53. Medieval Life
54. Foreign Language - French, German, Spanish, Russian, Other_____
55. Government - Local, State, National Law Enforcement, Fire Protection, City Planning, Sanitation, Other_____

14. Bookbinding
15. Printing
16. Architecture
17. Photography
18. Film Making
19. Television
20. Cartooning
21. Radio
22. Mechanics - Engines
23. Space Travel
24. Sailing
25. Physics - Light, Sound Energy, Electricity
26. Aeronautics

40. Plants
41. Farming
42. Gardening
43. Insects
44. Bird Study
45. Reptiles
46. Paleontology (fossils)
47. Music
48. Folk and Square Dancing
49. Modern Dance
50. Stamp Collecting
51. Coin Collecting

56. U.S. History
57. The Newspaper - Reporting, Make-up, etc.
58. Banking and Money
59. Stock Market
60. Computers and Computing Devices
61. Mathematics - Topology, Space, Geometrics, Other

62. Mexican Folklore and Folkways
63. History of Mexico
64. African Folklore and Folkways
65. Africa
66. The Orient
67. American Indian

Other interests that are not listed:_____

MANATEE COUNTY PROGRAM
FOR THE
INTELLECTUALLY GIFTED

Pupil Inventory

If used as an interview check list, the person doing the interviewing can structure the questions and simply fill in the responses as the student discusses various areas. The interview should be informal, and care should be taken that the student responds with his or her own feelings, rather than communicate such expectations. The order of items might be changed to suit the trend of the interview.

Pupil's Name	Date
1. Feelings about being in special education program	
2. Areas and skills which are easiest in school	
3. Areas and skills which are hardest in school	
4. Things enjoyed most	
5. Things not enjoyed (areas disliked or in which change is desired)	
6. Areas or activities in which greatest progress is felt	
7. Preference for working conditions (alone, with others, long periods, where, etc.)	
8. Sports and games (what activities, evaluation of progress, with whom) In school Out of school	
9. Use of free time (activities, with whom) In school Out of school	

	Date
10. Areas in which "creative" products and freedom of expression are especially enjoyed (writing, music, art, speaking, dance-physical, drama, construction-manipulative, etc.)	
11. Hobbies and favorite recreation	
12. Lessons out of school - special opportunities	
13. Television habits	
Types of programs preferred	
Amount of time spent	
14. Reading Habits	
Kinds of materials preferred	
Amount of time spent	
15. Special responsibilties or jobs out of school	
16. Clubs and organizations (special friends who belong, activity leadership role, offices held or desired, etc.)	
17. Activities in which family participates as a group	
18. Possible vocational choices	
19. Educational ambitions	
20. Possible goals for the year	
21. Problems encountered	

SECTION E

The Minority Gifted

I. Talent Potential in Minority Group Students

II. Utilizing the Strengths of the Disadvantaged Gifted

III. An Alternative to Compensatory Education

IV. Checklist of Creative Positives in Gifted Students

TALENT POTENTIAL IN MINORITY GROUP STUDENTS

By Joseph S. Renzulli

There can be little doubt that our nation's largest untapped source of human intelligence and creativity is to be found among the vast numbers of individuals in the lower socioeconomic levels, particularly among the approximately 20 million black Americans. It would be a monumental task to explore all of the causes that have contributed to our failure to discover, stimulate, and make the most efficient use of this neglected source of talent. Intensified efforts to overcome this failure are based in part on the simple realization that an invaluable natural resource is being wasted daily by a system of education that has shut its eyes and turned its back on the children of the poor. The by-products of this waste are evident in unprecedented urban turmoil, in unemployment and underemployment, in rising crime and delinquency rates, and most importantly, in the human despair that accompanies thwarted expression and creativity.

Although massive efforts have been directed toward overcoming the inadequacies of educational programing for the culturally disadvantaged, relatively little attention has been focused on those youngsters within the total population of disadvantaged youth who have unusually high potentials for learning and creativity. The numerous compensatory programs that deal mainly with remediation in the basic skill areas and preparation for entrance into the labor market generally have overlooked the talent potential that exists in lower socioeconomic and minority group youngsters. A number of persons have called attention to the dimensions of this untapped source of talent (Douglass, 1969; Torrance, 1968), and few would disagree that the time is long overdue for a systematic nationwide effort in talent retrieval. This article describes the dimensions of the talent potential among low socioeconomic and minority group members, and explores some of the issues and strategies involved in identifying talent potential and constructing educational programs which will maximize the development of this unidentified and understimulated segment of our school population.

The Nature and Scope of Talent Loss

What exactly are the dimensions of the talent potential among minority groups, and what will be the costs of further delay in providing opportunities for the expression of such potential? A large body of accumulated research clearly indicates that gifted and talented children can be found in all racial groups and at all of society's economic levels. With respect to family background, Terman's (1925-1959) study of gifted children showed that, in actual numbers, the nonprofessional segment of the general population contains more than twice as many gifted children as the professional group. Regarding racial and ethnic origin, Miles (1954) reported that many high IQ black children can be found in black communities. Studies by Jenkins (1948) and Witty and Jenkins (1934) indicated that race per se is not a limiting factor in intellectual development, that black children with high IQ's come from a variety of backgrounds, and that educational achievement of highly able black children resembles that of other gifted youngsters. In more recent years, the works of Hunt (1961), Bloom (1964), and others have called attention to the significant role that environment plays in intellectual development. The massive number of research studies summarized in these works have crucial implications for the role that education can and should play in

developing the high potential of youngsters from all races and social classes.

In addition to those studies concerned mainly with the older or more traditional definitions of giftedness (i.e., giftedness in terms of IQ), a rapidly expanding body of literature dealing with a broader conception of talent development has recognized that children from depressed areas, low income groups, and racial minorities probably represent our largest unmined source of creative talent (Passow, 1966; Torrance, 1968). The importance of identifying and developing creative talents at all levels of society has caused leading philosophers and educators to focus their attention on this problem. In an article entitled, "Is America Neglecting Her Creative Minority?" Toynbee (1964) commented:

> To give a fair chance to potential creativity is a matter of life and death for any society. This is all-important, because the outstanding creative ability of a fairly small percentage of the population is mankind's ultimate asset, and the only one with which only man has been endowed. (p.4)

It cannot be denied that society stands to benefit from a systematic investment in the development of this vast source of untapped talent; yet, major inequalities of opportunity are still evident in our schools. The inferiority of existing schools for low income and minority group children has been indicated clearly by studies which show that the longer children stay in these schools, the further behind they become in achievement and the wider the gap grows between what they should know and their actual level of performance (Coleman, Campbell, Hobson, McPartland, Mood, Weinfeld, & York, 1966; Sexton, 1961). Average drops in measured intelligence of as much as 20 points have been recorded as black children progress (or perhaps it should be regress) through grades (Passow, Goldberg, & Tannenbaum, 1967). Other studies dealing with delinquency, level of aspiration, self concept, aggressiveness, alienation, and a host of other variables reveal similarly ominous findings about the current state of the school situation for disadvantaged youngsters (Coleman et al., 1966; Mathis, 1969; Williams & Byars, 1968). Under circumstances such as these, even the most highly able and well motivated students from minority groups surely must lose faith in a system where the probability of nonsuccess is so high.

In spite of these grim statistics, there is a growing realization that a wealth of creative talent is lying unidentified and understimulated in schools that serve urban ghetto and rural poor youngsters. The decade of the 1960's may well be remembered as a period in our history when the education establishment began to pay serious attention to the detrimental effects which result from the inferior opportunities that exist for a large segment of our population. Books such as 'How Children Fail' (Holt, 1966), 'Death at an Early Age'(Kozol, 1967), 'Pygmalion in the Classroom'(Rosenthal & Jacobson, 1968), and 'Crisis in the Classroom' (Silberman, 1970) have literally shocked us into the reality of the situation. If we look upon the activities and pronouncements of the Sixties as the first step in a direct frontal attack upon the problem of educational equality, then the heightenedinterest of that decade certainly can be regarded with optimism. But our view should not be blurred by such optimism; for scattered attempts to "do something" for the culturally disadvantaged thus far represent little more than the proverbial "drop in the bucket" when compared to the great number of youngsters whose day to day school experience is nothing short of an educational and psychological disaster. If, on the other hand, the ground work laid during the Sixties has not been a false start, then action to correct this crucial problem in our schools remains the challenge and the task before us. The

remainder of this article deals with some of the work that has been done in the area of identifying talent potential among low socioeconomic and minority group youngsters and developing educational programs to help this talent potential be realized.

Identifying Talent Potential

A number of psychologists and educators who have wrestled with the problem of defining human abilities have advanced the thesis that a variety of talents contribute to the accomplishments of man. Early definitions of giftedness based solely on measures of intelligence have largely ignored the existence of a much broader spectrum of highly valuable human characteristics. In view of the heavy cultural loading of most standardized tests of intelligence and achievement, it is apparent that an identification process that depends mainly on traditional measures of performance will discriminate against youngsters who have not participated fully in the dominant culture. Attempts to circumvent this problem through the construction of culture free or culture fair intelligence tests have failed to yield measures that neutralize the influence of important factors in mental growth, such as perceptual and linguistic deprivation, the repression of constructive play activities, family insecurity and limited adult role models, and the effects of inferior school experiences. Thus, it seems safe to conclude that both traditional tests and so called culture free tests have had the effect of creating a limited conception of the abilities which our society values. Both reflect the emphasis which the dominant culture and formal education place on the ability to deal effectively with language, symbols, and abstractions.

A Broadened Conception of Talent

In recent years a growing number of theorists and researchers have provided us with a much broadened conception of the nature of human abilities. Foremost among the newer models is the well known structure of the intellect cube developed by Guilford (1967) and his associates. This model consists of a three dimensional classification system designed to encompass and organize 120 possible talents according to (a) the type of mental operation employed, (b) the content involved in the thinking process, and (c) the type of product which results from the act of thinking. Williams and Eberle (1967) developed a similar model which identified 23 classroom teaching strategies that can be used to develop seven productive thinking operations in various subject matter areas, while Taylor's (1968) multiple talent model isolated an additional set of distinguishable abilities in areas such as creativity, decision making, planning, forecasting, and communications.

Taylor suggested a grouping of talents based on the world-of-work needs and pointed out that if we limit ourselves solely to academic talent, only the top 10 percent will fall into the highly gifted class and only 50 percent of our students will have a chance to be above average (i.e., above the median). On the other hand, if we measure students across several different talents, the percent of highly gifted students will increase tremendously:

> When we arrange a group of students on each of several talent ladders, those at the bottom of the old academic talent ladder --those heretofore labeled "educationally deprived"--will rise as a subgroup to be almost average as far as each of the other five types of talents are concerned. A third or more of them are likely to be above average on each new talent ladder. Since we

have not been reaching these students, we should try eliciting as many different talents as possible. If we succeed, then those who had not been flourishing in the old talent area will discover some areas where they are promising individuals and perhaps even star performers (Taylor, 1968, p. 68).

Thus, the application of a multiple talent approach in our schools will result in greater numbers of students achieving higher degrees of success both in and out of school. According to Taylor, a natural by-product of this approach will be an increase in the student's individuality. Each student will experience and display his own unique profile across talents and will thus become more self directed.

Suggestions for Identification of Multiple Talents

The taxonomies developed by Bloom (1956) and Krathwohl, Bloom, and Masia (1964) provide another classification system for isolating cognitive and affective processes that clearly identify dimensions of man's repertoire of behaviors. These behaviors often are not measured by traditional tests of intelligence or are "buried" in the general scores which many of these tests yield. A good example is the limited range of abilities sampled by the Scholastic Aptitude Tests (SAT). According to a recent report by the Commission on Tests (1970), the SAT has been found to be mainly a measure of developed verbal, mathematical, and reasoning abilities, and thus, it fails to take account of the educational potential of college applicants who for one reason or another have been educationally disadvantaged. The Commission has recognized the need for a broader conception of college admission criteria and has suggested that the SAT be expanded to include measures of the following abilities:

1. Adaptation in new learning situations.
2. Problem solving in situations that require varied cognitive styles and skills.
3. Analysis, search, and synthesis behaviors.
4. Information management, processing, and utilization skills.
5. Nonstandard information pools.
6. Comprehension through experiencing, listening, and looking, as well as reading.
7. Expression through artistic, oral, nonverbal, and graphic, as well as written symbolization.
8. Characteristics of temperament.
9. Sources and status of motivation.
10. Habits of work and task involvement under varying conditions of demand (Commission on Tests, 1970, vol. 2, p. 44).

The Commission further suggested that test procedures should be redesigned (a) to broaden the varieties of subject matter, competencies, and skills assessed; (b) to examine achievement in a variety of contexts; (c) to make greater use of openended and unstructured indicators of achievement; and (d) to assess nonacademic achievement such as social competence, coping skills, avocational skills, and artistic, athletic, political, and mechanical skills.

With these and other models to assist in defining and classifying a variety of muman abilities, the next step should consist of the selection or development of appropriate instruments to identify a broad range of talent potential. Bruch (1971) suggested using Guilford's model to diagnose different patterns of abilities reflected in existing test items and to specify factors and clusters of factors that represent the strengths and weaknesses of particular individuals or cultural groups. Tests then could be designed to fit cultural strengths, and such tests could be used to measure both conventional abilities and those talents which are valued most

by an individual's own culture. Bruch futher suggested a case study battery for the identification of gifted disadvantaged youngsters that would include a profile of their strengths and developmental needs, ratios of time in school to developmental levels and achievement levels, and an analysis of positive and negative factors (both socio-cultural and personal) which either enhance or inhibit further development of talents.

Torrance Tests of Creative Thinking

Additional strategies for identifying hidden talent among the disadvantaged have been developed by Torrance (1969). Through the use of instruments such as the 'Torrance Tests of Creative Thinking' (Torrance, 1966), youngsters are given an opportunity to respond in terms unique to their own culture. Such an approach avoids the problem of evaluating the child through experiences that are common to the dominant culture, and at the same time, helps to create a psychologically safe atmosphere which will motivate him to put forth his greatest effort. On the basis of research studies carried out with disadvantaged groups, Torrance (1964, 1967) has identified the following set of creative characteristics which he found to occur with relatively high frequency among disadvantaged children:

1. High nonverbal fluency and originality.
2. High Creative productivity in small groups.
3. Adeptness in visual art activities.
4. High creativity in movement, dance, and other physical activities.
5. Ability to be highly motivated by games, music, sports, humor, and concrete objects.
6. Language rich in imagery.

Research conducted by Torrance and his associates over a period of 12 years has led to the conclusion that children of economically deprived and minority cultures seemed to perform as well as those from any other group. In a recent review of the literature dealing with the use of the Torrance Tests of Creative Thinking, Torrance (1971) summarized the results of 15 research studies which focused on the creative abilities of low socioeconomic and minority group children. Generally, these studies indicated that although whites surpassed blacks on verbal measures, there were no significant differences on scores of figural fluency, flexibility, and orginality; and in some cases, the so called disadvantaged groups surpassed the middle class groups. Although measures of intelligence have been found consistently to correlate positively with socioeconomic status, the research summarized by Torrance seems to indicate that creativity bears little relationship to factors such as race, social class, and level of parental education. Thus, a convincing argument is presented for a relatively culture free method of identifying a bountiful supply of creative talent. Torrance expressed the belief that in many ways the life experiences of low socioeconomic youngsters may actually be more supportive of creative achievement than the experiences of more advantaged children.

Their lack of expensive toys and play materials contribute their skill in improvising with common materials. The large families and life styles of disadvantaged families develop skills in group activities and problem-solving. Positive values placed by their families on music, rhythm, dance, body expressiveness, and humor keep alive abilities and sensibilities that tend to perish in more advantaged families (p. 79).

Biographical Indices

The recently developed 'Alpha Biographical' (Institute for Behavioral Research in Creativity, 1968) provides another strategy for identifying creative talent among disadvantaged and minority group youngsters. This instrument, consisting of 300 items through which an individual is asked to describe himself and his background, is based on the belief that past behavior, experiences, and self descriptions can be used as indicators of future performance. A number of research studies carried out by the developers of the Alpha indicate that it can be used as an aid in identifying a number of different talents which are important for both academic performance and performance in a variety of work situations. The significance of this instrument lies in the fact that creativity scores and scores on a number of other factors bear little or no relationship to race. In other words, for certain abilities, the Alpha does not discriminate against persons from racial minorities.

The 'Sub-Cultural Indices of Academic Potential' (SCIAP, Grant & Renzulli, 1971) is another instrument disigned to take account of problems of test bias, the cultural distinctiveness of minority group members, and the growing concern on the part of high schools and colleges to identify high potential minority group students for supportive educational programs. The instrument consists of 145 items which ask students to indicate how they feel about themselves and how they would react in situations that are common to their every day experiences. There are no right or wrong answers to the SCIAP items, but rather, the instrument yields a profile that points out student preferences and learning styles in areas such as: the organization and management of information, commitment to social responsibility and leadership, flexibility in social situations, originality in cultural context, initiative and persistence, self concept, attitudes toward education, and support of family and school toward education, and support of family and school toward continuing education.

Language and Developmental Considerations

Two additional considerations should be pointed out in discussing the issue of identification. First, one of the major characteristics of the disadvantaged is their inability to master the linguistic and grammatical structures of the dominant culture. For this reason it is necessary to develop identification strategies which are not language dependent. Furthermore, because most youngsters have a greater facility with the spoken rather than the written word, it is especially important that the disadvantaged child not be required to "write down" all of his responses. Tape recorders or human recorders can serve in uncovering higher forms of thinking which might otherwise go undetected because of limited writing ability.

Finally, the identification of talent potential among the disadvantaged should be a continuous process that begins in the early years and that is carried out with unusual frequency. Until more and better predictive instruments are available, talent searches should take place in the classroom on a regular basis. Because of the dynamic nature of abilities such as creativity, efforts to make long range predictions should be replaced with frequent assessments of a variety of talents. These assessments should be followed by carefully designed classroom activities which are constructed specifically to enhance those talents which have been identified.

Developing Talent Potential

Although strategies for identifying different types of human abilities are in varying stages of maturity, enough is known about developing talent potential to allow us to do some systematic programing in this area. Two major factors in the development of outstanding abilities are (a) the characteristics of the teacher and (b) the relevancy of the curriculum.

Teacher Characteristics

One major generalization about teacher characteristics stands out from the vast amount of recent literature dealing with programing for the disadvantaged: "Experienced teachers who feel personal satisfaction in working with disadvantaged students are the key to successful compensatory education in poverty area schools (Phi Delta Kappan, 1970, p. 338)." This was the finding of a study which investigated 32 programs reporting substantial improvements in the achievement of low income students. Thus, careful teacher selection appears to be a major consideration in programing for the disadvantaged. Furthermore, in situations where talent development is a primary goal, it is especially important to select teachers who are committed to the task of working with disadvantaged youngsters in the development of a variety of talents. Teachers without such knowledge are likely to approach talent development in a piecemeal and haphazard fashion.

Space does not permit a detailed discussion of the several approach approaches to talent development which can be found in the literature (see for example, Gregory, 1967; Parnes & Harding, 1962; Williams & Eberle, 1967); however, two general suggestions are offered as necessary first steps for systematic programing in this area. First, the teacher should have a functional knowledge of one or more of the models described above. Using the model(s) as a guide enables the teacher to plan a wide variety of activities that are designed to nurture specific talents. If teachers are unaware of the behavioral characteristics and dimensions of various types of abilities, it seems unlikely that they will be able to plan purposeful activities to promote the development of these abilities.

A second suggestion relates to knowledge about specific strategies that have already proved their usefulness by promoting creative problem solving in business and industry. Techniques such as attribute listing, morphological analysis, brainstorming, and forced relationships are easy to learn and readily adaptable to a variety of classroom situations. However, it is the teacher's initiative in applying these techniques that will make the difference between an exciting, "mind expanding" experience and a routine classroom activity. The teacher who is coverage dominated, i.e., one who judges his effectiveness by the number of chapters or units that he covers during a given period, probably will never find time to develop abilities other than the so-called basic skills.

Relevancy of the Curriculum

While remediation in the basic skill areas must be an important goal of compensatory education, it should not, of course, be the only objective of the programs which serve the disadvantaged youth. Activities for talent development can be built into areas of the curriculum, and because of the inherent fun and excitement of activities such as the type described above, added dividends are likely to accrue in the form

of increased motivation and improved performance in the basic skills of learning.

High potential disadvantaged youngsters are vitally interested in the social changes taking place around them in their neighborhoods and in the society at large. Thus, it is little wonder that they get "turned off" by a curriculum which deals with the exports of Brazil and the names of Columbus' ships when rallies against racism and demonstrations in Washington are the real issues with which they would like to deal. These issues provide excellent opportunities for constructing activities that promote decision making and social leadership skills. Exercises which encourage imaginative solutions to real life problems have a much greater likelihood of promoting creativity than the time worn chore of writing a story about "what I did last summer."

In their book, 'Compensatory Education for the Culturally Disadvantaged', Bloom, Davis, and Hess (1965) called attention to the importance of curricular relevancy by listing the following objectives as one of the four major goals of education for the disadvantaged:

> Increasing stress must be placed on those aspects of interests, attitudes, and personality which will promote the further growth of the individual, enable him to find satisfaction in the things he does, and help him to find meaning and fulfillment in his life. The effects of automation, the shorter work week, urban living, and the fast pace of change on the national as well as international scene require individual character development which will enable each person to live with himself and with others under conditions very different from those which have prevailed (p.3).

A somewhat simplified and yet operational definition of a relevant curriculum is: a set of experiences which deal with topics and issues that youngsters would talk about if given a free choice. If we are really serious about a process centered rather than content centered curriculum (and experiences that attempt to promote specific talents certainly must be considered process oriented), then the issues that youngsters prefer to talk about, those that they discuss before and after the school bell rings, provide fertile ground for the development of a wide range of talents.

Basic Elements of a Total Program of Talent Development

Although highly qualified teachers and relevant curricular experiences are considered to be major factors in programing for high potential youngsters, a total approach to talent development also should include a number of other characteristics. Douglass (1969) pointed out four essential elements of an ideal system for maximizing the talent potential of low socioeconomic and minority group members.

The first element is greater flexibility in the ways in which schools are operated and performance is evaluated. The classroom unit must be broken down into small learning modules where individuals and the school may continue to serve as a "home base" for the learning process, Douglass suggested that early in the elementary school years students should be provided with extended periods of learning time in institutions that usually are not considered schools:

> These would include places where knowledge is stored, such as art museums, science institutes, and libraries...places where knowledge is being put to work, such as farms, hospitals, airports, machine shops, sheet metal works, and construction... places in which some kind of education or learning or on-the-

> job training is under way...places where knowledge is being discovered such as research institutes and laboratories (Douglass, 1969, pp. 10-11).

The second element would consist of an early start in the education and socialization processes. Low socioeconomic group children often enter school with the accumulated deficits that result from poor nutrition and limited stimulation in infancy and early childhood. These deficits may lead to intellectual inhibition and an inability to take advantage of the educational opportunities that may be open to them in later life. Douglass advocated a program of nursing schools and day care centers where each child will be assured of services of professionals and paraprofessionals who are knowledgeable about early childhood experiences that are beneficial to later development. These centers might be located throughout the community in schools, hospitals, or factories, and they should provide continuing education programs for parents and substitute parents.

An early apprenticeship is the third element of a total program of talent development. Beginning at an early age, students should be given frequent exposure to different ways of making a living and of participating in leisure time activities. Too often, children from low socioeconomic group families have no real contact with a father figure or they see their parents employed only in lower level occupations. They have little opportunity to observe the variety of talents used in the broad spectrum of occupations, and thus, they have a limited conception of the many kinds of talents that are valuable to our society and available for their exploration. Early apprenticeship programs would help youngsters to see the real world's conception of ralent rather than the school's traditionally limited concern for only academic ability.

A final element which is necessary in the development of talent potential is the creation of a more open system. The grade by grade progression has failed to meet the needs of students who do not "fit in" at the start or who are not willing to "play the game" by the existing rules. If we truly respect the individual differences and preferences of all people in our society, then we should not force them to follow a relatively prescribed system of learning. Students should be free to alternate school and work experiences with other experiences which they may wish to pursue. They should be free to drop out of school for a given period of time and allowed to reenter the system without fear of punitive action or relegation to programs which are essentially remedial in nature. Access to first rate educational programs should be readily available to every person at every stage of development regardless of his previous success or lack of success in the system. A more open system will allow adults as well as young people to have an opportunity to explore and develop talents that may have been thwarted earlier in life.

MANATEE COUNTY PROGRAM FOR THE INTELLECTUALLY GIFTED

"Utlizing The Strengths Of The Disadvantaged Gifted"

by

E. Paul Torrance

Any effective program for working with disadvantaged children must be built upon their special strengths.

Creative strengths or positives of disadvantaged youth are, among others, the following:

1. Ability to express feelings.
2. Ability to improvise.
3. Articulative in role playing.
4. Enjoyment of visual arts.
5. Enjoyment of and ability in rhythm.
6. Enjoyment of and ability in music.
7. Expressive of speech.
8. Fluency and flexibility in nonverbal activities.
9. Nonverbal media skills.
10. Responsive to concrete.
11. Responsive to movement.
12. Expressive in gesture.
13. Humor.
14. Richness in imagery.
15. Originality in ideas.
16. Problem centeredness.
17. Emotional responsiveness.
18. Quickness of warm-up.

These qualities may be used to facilitate learning and achievement. Idea is to build upon these creative positives while playing down deficiencies. Through creative positives, it may be possible to increase verbal skill and, as a result, increase score on Intelligence Test.

Explanation of creative positives are available in mimeographed form by writing:

E. Paul Torrance

AN ALTERNATIVE TO COMPENSATORY EDUCATION

E. Paul Torrance

Educators are trying to come to grips with problems of educating disadvantaged children and youth more effectively. There is general recognition that either there has been an extensive breakdown of education for such children and youth or we have been unaware of the poor quality of education offered them heretofore. During recent years the federal government has finances massive compensatory programs of education for disadvantaged children and youth. Although appraisals of the success of these programs have been conflicting, there is widespread feeling among educators and among the public that these programs have not been very successful. It is my contention that a compensatory approach is unequal to this challenge. There can be no adequate approach to the education of disadvantaged children and youth that is not built upon their positives rather than upon their deficits.

Many of my colleagues are very pessimistic about the possibilities of education disadvantaged children and youth is "an impossible dream." In this paper, I shall try to describe why I think this dream is a realistic one.

Issues Concerning Unrecognized Potential

I am optimistic about the possibilities of discovering talent potential among disadvantaged children and youth and in several sources (Torrance, 1970; Torrance & Torrance, 1972) have suggested possible approaches and given information about my own limited work on this problem. I believe that George Witt's (1971) LEAP Project in New Haven, Connecticut, and the University of Pennsylvania's HEP-UP program (Shepherd 1972) indicate that the possibilities are indeed exciting and that the idea of awakening and recognizing extraordinary potentialities among disadvantaged children in much more than an impossible dream.

The dream will be an impossible one, however, as long as we insist on identifying and cultivating only those kinds of talent that the dominant, advantaged culture values. We must accept the fact that we have a pluralistic culture and look for and cultivate talents of the types that are valued in the various minority and disadvantaged subcultures of our country. Can't we see that this is what young people have been trying to tell us during the past three or four years? Why do you suppose Mexican-American students strike to get more books written in Spanish in school libraries and to protest the tendency for high school counselors to insist that they concentrate on shop courses? Why do you suppose black students have demanded departments for the study of black culture and a hand in awarding scholarships? Why do you suppose young Indian leaders are calling for "Red Power" and demanding the right to develop a separate Indian way of life? Why do you suppose Puerto Ricans are joining with Blacks to get control of nieghborhood schools?

Obviously, all of these movements represent efforts of minority and disadvantaged groups in our society to gain more power over their lives. They are trying to develop pride in themselves and their heritage. They are searching for more favorable and more realistic self-images. James Brown, the black soul singer, pleads, "Say It Loud, I'm Black and I'm Proud." I see underneath all these movements of plea that educators recognize and cultivate talents of the type that are highly valued in the various disadvantaged subcultures of our country.

My position is not only that we should identify and cultivate the talents valued by a particular subculture but that we shall be more successful if we do. Criticisms of our established talent assessment procedures when applied to disadvantaged children and youth are too well known to be enumerated. On the positive side, we can point to some degree of success in the identification and cultivation of talent among disadvantaged groups in instrumental and vocal music, dancing, dramatics, visual art, and athletics. Even here, there has been gross neglect of talent. There has always been far more of this talent than we have been willing to recognize and use. These are kinds of talents that are valued among disadvantaged cultures in the United States, and I believe a survey would show that we could locate a higher proportion of high level talent in these areas among disadvantaged than among advantaged groups.

I have offered two suggestions for finding hidden talent among disadvantaged children and my colleague Kay Bruch (1969) has offered a third. It seems to me that part of the difficulty, but only part of it, lies in the nature of talent tests. Most of them require that the child respond in terms of the experiences common in our dominant, advantaged culture. The disadvantaged child is not permitted to respond in terms of his own experiences, the experiences common in his culture or unique to himself. Most tests of creativity-and the Torrance Test of Creative Thinking (Torrance, 1966) in particular-permit disadvantaged children to respond in terms of their own experiences. This increases the chances of obtaining responses and make it possible to evaluate the responses in terms of the child's experiences whatever they might be.

Other problems of talent identification lay almost completely outside the nature of the instruments used in the process. In order to obtain an indication of potentiality from a child, it is necessary to motivate him to display that potentiality and to feel psychologically safe in doing so. In my own work with disadvantaged black children, I have used the creativity workshop as a format for accomplishing this goal. In this format, I have found that tests of creative thinking ability take on more power than they do in formal school testing situations. Even in formal testing situations, disadvantaged children perform rather well on the figural tests of creative thinking ability. Their performance on the verbal tests, however, is quite poor in formal testing situations. This is, of course, in line with numerous findings concerning the generally poor performance of disadvantaged children on other kings of verbal tests and on speeded or timed tests.

In the creativity workshop, three procedures were used to elicit the hidden verbal abilities for which we were searching. No tests were given until there had been time for the creative processes of the children to beocme awakened. No time limits were imposed. The examiners offered to record the children's ideas. These procedures were generally quite effective. No one observing these activities or the resulting products could have said that these children were non-verbal.

Bruch has made another important point. She contends that for the disadvantaged the identification question cannot be whether they perform on tests of intelligence or achievement at a currently high level, but whether there are indices of probable development to higher levels than those at which they now function. She offers as an example a youth who had demonstrated exceptional talent in music, a culturally valued talent among the black disadvantaged. She argues that this youth may also be able to function more fully through latent abilities in academic areas. She suggests that through his specific culturally-valued talent, music a developmental program could be built for the needed abilities in vocabulary fluency and comprehension, mathematical symbolic thinking, and other thinking processes.

Creative Positives of Disadvantaged Children

The central thesis of my work for the past six years has been that any adequate program for the education of disadvantaged children and youth must be built upon their creative positives. As early as 1962, Riessman made a plea that the education of culturally deprived children be built upon their special strengths. He coined the term "slow gifted" to refer to highly gifted youngsters who appear to be slow because they are cautious and careful, are physical learners, and have "onetracked" ways of learning. He tried to make us aware of their hidden verbal abilities which come alive in out-of-school situations, in discussions with peers, and in role playing. Only here and there are Riessman challenge been heeded. To me, the success of these exceptions cries out eloquently above the mass of confusion and failure that hangs heavy above most efforst at compensatory education.

Educators have been skeptical of Riessman's claims concerning the strengths of culturally deprived children. His presentation of evidence has not been convincing to them. It is well known that traditional measures of intellectual potentiality and talent identify pitifully few disadvantaged children and young people as gifted. I realize that I face the same skepticism when I talk and write about the creative positivies of disadvantaged children. Perhaps two dozen studies (Torrance, 1971a) by now have accumulated evidence that indicates that lower socioeconomic children generally perform as well on the Torrance Tests of Creative Thinking as middle-upper-class children and that black children generally perform as well as white children. Critics, however, have many ways of "putting down" these results. Perhaps the most frequent and devastating of these is their claim that "the Torrance tests are not valid." This "put down" has been rather effective in spite of a couple of hundred studies that spell out the content, construct, concurrent, and predicitive validity of the tests. The results of several long-range predictive validity studies (Torrance, 1971b, 1972) are now performances during the high school years are predictive of adult creative achievements, In one study involving 252 subjects tested during the high school years and followed up 12 years later, validity coefficients ranged form .43 for the total sample of women to .69 for ninth graders.

When I speak of the creative positives of disadvantaged children, I do not limit myself to those strengths that have to be detected by psychometric devices. For the most part, I am talking about abilities that can be observed with a high degree of frequency among disadvantaged children by anyone who is willing to become a sensitive, openminded human being in situations where trust and freedom are established. On the basis of my own work with disadvantaged children-mostly black children but also including white children-I believe I have identified a set of creative positives that occur to a high degree among disadvantaged children generally and upon which I believe we can build successful educational programs for awakening potentialities. The following is a tentative listing of the positives:

1. Ability to express feelings and emotions
2. Ability to improvise with commonplace materials
3. Articulateness in role playing and story telling
4. Enjoyment of and ability in visual art-drawing, painting, sculpture, etc.
5. Enjoyment of and ability in creative movement, dance, dramatics, etc.
6. Enjoyment of and ability in music, rhythm, etc.
7. Expressive speech
8. Fluency and flexibility in non-verbal media
9. Enjoyment of and skills in group activities, problem-solving etc.
10. Responsiveness to the concrete
11. Responsiveness to the kinesthetic
12. Expressiveness of gestures, "boyd language," etc.
13. Humor
14. Richness in imagery in informal language
15. Originality of ideas in problem-solving
16. Problem-centeredness
17. Emotional responsiveness
18. Quickness of warm-up

I claim little originality in identifying these qualities among disadvantaged children. There is not one of these characteristics that has not been noted by dozens of studies and thousands of observers. Many of these characteristics, however, have been regarded as deficits, expecially insofar as education has been concerned. My contention is that these qualities can be regarded as positives or strengths which can be capitalized upon to facilitate school learning and adult achievement. Space does not permit an exploration of all 18 of these creative positives, but I shall present a few examples of how some of them can be used in educational programs and in developing careers among disadvantaged young people.

Ability to Express Feelings and Emotions

Many, if not a large majority of teachers will regard "ability to express feelings and emotions" as a deficit. I have been impressed, however, by the letters I receive from teachers who have made use of this quality among disadvantaged children in helping them learn and grow. Most of these letters have come from junior high school teachers, who tell of youngsters who seem to have a compelling need to express their feelings and emotions in writing. This writing seems to provide a drive to overcome difficult challenges. Their stories, poems, and dramas may tell of the bloodiest, ugliest kinds of violence, yet their lives may be free of such violence. Their teachers feel that it is only through their writing that they are able to maintain their sanity and control of their emotions.

At times, it is painful to a teacher to cope with all of the hostile feelings that such youngsters express. One high school teacher describes in the following words her experience with such a youngster.:

> Looking back, I wonder how I lived through the nex. four years. Here was a boy driven by an inner compulsion to write (no "motivation" needed here, just responsiveness). But his home life was desperately unhappy, and the boy was considered bitter, sarcastic, and hostile. For those years it seemed to be my fate to serve as a sounding board, critic, refuge, rescuer, and inspiration. People who write of the ideal student-teacher relationship surely do not mean this. He took out his frustrations on me, and I continually sought some better solution to his problem.
>
> At last he had a poem accepted by This Week and then came a time when nearly every poem he sent to The Saturday Evening Post or Ladies Home Journal was accepted. As success came, his nature changed. He became kindly, courteous, thoughtful....

In his autobiography, the distinguished black poet, Langston Hughes (1964), writes of the healing power of his own writing during the earlier part of his career in the following words:

> For years I had been a writer of sorts, but a writer who wrote mostly because, when I felt bad, writing kept me from feeling worse; it put my inner emotions into exterior form, and gave me an outlet for words that never came in conversation.

Writing, however, is not the only expressive outlet of the disadvantaged youngster. Music, creative movement, dramatics, athletics, art, and other areas provide equal or superior ways of expression. Such expressiveness is essential to the attainment of healthy, strong identity and may at the same time help transform "negative will" into constructive, creative energy and achievement.

Ability to Improvise with Commonplace Materials

All the world knows how one black man from a disadvantaged upbringing made, from the common peanut, vanishing creams, rubbing oils, dyes, stains, milk flakes, margarine, cooking oils, soap, soil conditioners, fuel briquettes, shoe polish, and hundreds of other products and found dozens of new and unusual uses for them. More recently, through the Torrance Tests of Creative Thinking, we have discovered that large numbers of disadvantaged children-black, brown, white-are similarly ingenious in producing unusual uses of tin cans, cardboard boxes, and other common objects. Some skeptics have readily discounted this finding, saying that the tests favor disadvantaged children who daily use tin cans to play all kinds of games, patch the leak in the roof, store silk hose to protect them from rats, serve as emergency toilets, and the like. However, the skills developed and practiced in this way of life have more generalizability than these skeptics realize. Let me offer an example of contemporary success of a disadvantaged young person which has been built upon such skills.

Many readers already know of Bracie Watson, a young, Alabama black man who as a high school student won the top award of the 1968 International Science Fair (American Youth, Sept.-Oct., 1968, pp.17-19). I shall not detail this young man's struggles and accomplishments. He has continued to astonish the research scientists at the University of Alabama's Medical Research Laboratory. Edwin M Weller, an embryologist in the University of Alabama's Anatomy Department, said of him, "Bracie is an improviser, and he can see things spatially. In that area he has extraordinary creative possibilities. He isn't one of those people who need shiny instruments to do their work. He can generally create what he needs from very simple crude implements, and this talent alone will pay off for him time and time again."

Apparently this ability is plentiful among almost any group of disadvantaged children. At least the observers in our creativity workshops for disadvantaged children every year become aware of this quality. The following is a farily typical example of such observations:

Frankie seems to be rhythmic, knowledgeable about insects and animals, and is able to improvise with discarded items to produce games, e.g., the can for basket and basketball throwing....

Such abilities can be used for achievement, not only in shop and arts and crafts courses, but in almost every area of the curriculum.

Articulateness in Role Playing and Storytelling

Numerous investigators have noted the remarkable articulateness of disadvantaged children in role playing and storytelling. Students in our creativity workshops with disadvantaged children discover this anew each summer. They have observed that such articulateness brings about excited exchanges of information and provides a basis for coping with contemporary developmental and social problems. Such opportunities may occur in such a simple thing as the dramatization of "Billy Goat Gruff." When this was undertaken in our workshop, the group using it decided that the dramatization should take place on the footbridge leading to the park where the workshop was being held. The children almost immediately introduced the issue, "This is a public park! The Troll has no right to forbid the goats from coming into the park. The Sheriff should arrest the Troil."So, the Troll was arrested and tried for denying entry to a public park. This involved the children in lively discussion of their civil rights and their protection.

Many of the new instructional materials involving simulation in history, international affairs, government, economics, and the like make use of some of the same kinds of abilities and motivations employed in role playing. Such materials seem to be expecially useful with disadvantaged youngsters.

Like that foster home wasn't too bad. The folks were very religious, Pentecostal Church, and I ran away a lot because they were so strict. Comic books and movies were a sin, so I didn't have anything to amuse myself with, like other kids did. But maybe it was a blessing. I used to lie in bed and let my imagination make up all kinds of stories to amuse myself and my brother, who was in the same foster home. That's how I developed my ability to be a storyteller, which is what I am today, rather than a straight comic.

Enjoyment of the Ability in Visual Art

In every creativity workshop for disadvantaged children, we have found a disproportionately large number of highly talented visual artists. Yet when we ask disadvantaged children about their aspirations, they never mention the visual arts as possibilities. When I have talked with them about their talents, it soon becomes clear that their families have quite successfully disabused them of their dreams of careers in the arts of related fields.

Right now, however, this creative positive may be used as the basis for motivating and freeing them to learn. Let me offer first the case of a fourth-grade child and then one of a junior high school youngster. The fourth-grade teacher wrote as follows:

When Dana entered my fourth-grade class, the principal gave me a bulging cumulative folder and much information about Dana's previous undesirable behavior and non-learning experiences. He had been retained in the third grade and had run away from school on frequent occasions. He had a severe speech problem, he stuttered so badly that he was most difficult to understand. As expected, reading was a problem but arithmetic was average.

It was difficult at the beginning because the children didn't accept him and they were tempted to mimic him....I discovered Dana had talent in art through a hand puppet show. He became art director for his reading group and this later developed into the position of the art consultant for the classroom. Dana's self respect and prestige blossomed. He created many new ideas for the class. He never missed a day of school and worked diligently in every subject.

But the greatness half-hour in every student's life that fall was when Dana enthusiastically but laboriously read (stammered) his two-page report on snakes while the whole class listened respectfully and quietly.... Dana moved a month later and was expelled from the new school for being a behavior problem.

The high school teacher described the hopeless case she encountered in the following words:

Bob was nervous, withdrawn and sad. He was failing every subject except gym and art and could not read well enough to keep up with his work. He was not high school material according to his teachers...He felt inadequate and began to withdraw, even in basketball games. He had been a fine athlete but, losing self respect in situations that demanded reading and talking, he soon lost his confidence altogether....

Fortunately, Bob was in my English class so in addition to having reading drills after school, he illustrated the stories we read to show he had understood the material. The poetry which was read aloud in class he envisioned richly and his clarity of visual images was a revelation. It snowed that he understood the thoughts and transformed them into vivid pictures. He could not write a quiz on the meaning of details of a poem or story, nor could he talk about them, but his drawings showed understanding. In Robert Frost's poem "Mending Fences." Bob drew the neighbor like "a stone savage armed" with determined expression, while he pictures Frost with his head to one side in sad contemplation of the unfriendly act of mending the fence. Even the details of the kinds of trees each man had were pictured. Frost's trees were apple and his neighbor's were pine. which made an important point ot emphasize the meaninglessness of the fence...

Finally,after his illustrations were exhibited first in the English class and then in the art class, he realized he was doing something important. Other students admired his work, expressed envy of his talent and bolstered his morale. He drew and drew.... Drawing his conflicts was a cathartic to a pent-up boy and after almost a year of illustrating his way through English class and drawing and painting away his conflicts by externalizing them, he was able to increase his skills in reading and participate again in sports....

Enjoyment of the Ability in Music, Rhythm, and Dance

Most disadvantaged groups are noted for their enjoyment of and ability in music, rhythm, and dance. The country music of the Appalachian Whites, the jazz and blues of the blacks, the stirring dances of Mexican-Americans and American Indians are famous throughout the world. Many disadvantaged members of these groups have found their fame and fortune in this field. Rarely, however, have educators used this creative positive of disadvantaged children as the basis for building a curriculum and a way to teaching.

One of these excellent rare exceptions is provided by Clary (1970), a black teacher in Jewport News, Virginia, who received the Instructor magazine's top national award for new ideas in teaching. During her first six years of teaching, Clary tried to apply the methods she had been taught. She realized that in too many instances she failed to reach children. The following excerpts from her account tell a part of this interesting and exciting story:

I realized I must make use of their natural learning styles and the skills they already had. In their world, physical expression, dancing and singing are part of living....Finally, I considered the kind of person I am, for the only truly effective classroom practices are those a teacher has adapeted to suit his own personality, tastes, and individual teaching style...Were music and dance the answer?....For the next three years, I watched my classes gain a sense of hope and a taste of success... Not to entertain and indulge whims but to teach subject matter.

A number of other people have shown how music and dance may be the key to unlocking and building other interests and intellectual skills. Parely, however, have there been attempts like Clary's to build the curriculum for disadvantaged children upon this creative positive. Very close to this has been Laura Fortson's creative-aesthetic curriculum for pre-primary children, with which I was associated for three years (Torrance, 1968)

A good example of a career built upon this creative positive is that of James Brown, one of the country's top popular vocalists and an influential black leader (Barry,1969). He learned the blues early in the red clay hills along the Georgia-Carolina line, growing up in houses where there was no real mother, no brother or sister, a father only on occasion. By the time he left school in the seventh grade. he had shined shoes, washed cars, picked cotton, and danced for nickels and dimes from soldiers at Fort Gordon. He went into reform school at age 16 and was paroled at 19. I shall not enter into details concerning his career as a singer, performer, businessman, and the like. It has been estimated that he is now the country's most influential black leader-and more influent ial than Martin Luther King, Jr., or Stokeley Carmichael ever were. The interesting thing is that he has stuck with the creative positives with which he grew up. Blacks feel that he was never left them. Thus, his pleas "Don't Be a Drop-Out" and "Say It Loud-I'm Black and I'm Proud" do not go unheeded.

It takes little imagination to see the possibilites suggested by the James Brown story. Who could have taught James Brown business and executive skills without using his talents in music and rhythm?

CONCLUSION

Each of the other creative positives I have identified holds fully as much promise as the five discussed herein. If educators wnat to give disadvantaged children a chance to achieve their potentialities, they must believe that such children want to learn, make discoveries, and, in general, make use of their abilites. Educators must communicate this belief to them. It seems evident that the intellectual, creative, and ethical growth of disadvantaged children will be greater if more of their capacities-expecially their creative positives-are used. They want a chance to take responsibility and to make social contributions. They will show more growth if they are encouraged to express themselves in aesthetic and other creative ways. Educators need to ponder the significance of the numerous instances in which disadvantaged children and young people have functioned at higher levels intellectually and creatively out of school than in school. Perhaps educators should try to make the differences between learning in school and out of school disappear. It is important to admit more of the world as a part of learning. Expecially must we recognize and acknowledge the possibilities of the creative positives of disadvantaged children. This is my alternative to compensatory education for black, disadvantaged children.

CHECKLIST OF CREATIVE POSITIVES
IN GIFTED STUDENTS

1. Ability to express feelings and emotions

___ Expresses feelings and emotions facially
___ Expresses feelings and emotions by body gestures
___ Expresses feelings and emotions in writing
___ Expresses feelings and emotions in discussions
___ Expresses feelings and emotions in role playing
___ Expresses feelings and emotions in dramatics
___ Expresses feelings and emotions in dance and/or creative movement
___ Expresses feelings and emotions in visual art media
___ Expresses feelings and emotions in music and rhythm

2. Ability to improvise with commonplace materials

___ Makes toys from commonplace materials
___ Uses commonplace materials to modify toys
___ Makes games from commonplace materials
___ Uses commonplace materials for home purposes
___ Uses commonplace materials for school purposes
___ Uses commonplace materials in "inventions"
___ Uses commonplace materials in role playing and creative dramatics

3. Articulateness in role playing and storytelling

___ Role playing becomes very involved and life-like
___ Expresses ideas in role playing
___ Responds at empathic level toward others in role playing
___ His story telling arouses interest
___ Becomes very involved in storytelling
___ Engages in fantasy in storytelling

4. Enjoyment of and ability in visual art

___ Experiences real joy in drawing
___ Experiences real joy in painting
___ Experiences real joy in sculpture
___ Experiences real joy in other visual art activities
___ Understands subject matter by "drawing it" (illustrating stories, illustrating history, drawing biological objects, making maps, etc.)

4 contd.

___ Communicates skillfully through drawings
___ Communicates skillfully through painting
___ Communicates skillfully through sculpture
___ Makes others see something new through visual arts

5. Enjoyment of and ability in creative movement, dance, dramatics, etc.

___ Experiences deep enjoyment in dance and/or creative movement
___ Experiences deep enjoyment in creative dramatics
___ Becomes completely absorbed in dance and creative movement
___ Becomes completely involved in creative dramatics
___ Can interpret songs, poems, stories through creative movement
___ Can elaborate ideas through creative movement and/or dance
___ Movement facilitates learning and understanding ideas, events, concepts
___ Creative dramatics facilitates learning and understanding ideas, events, concepts
___ Creates own style of movement, dance, etc.

6. Enjoyment of and ability in music, rhythm, etc.

___ Writes, moves, works, walks with rhythm
___ Rhythm facilitates learning of skills
___ Rhythm facilitates learning and understanding ideas, events, concepts
___ Creates songs
___ Creates music
___ Can interpret ideas, events, feelings, etc. through rhythm
___ Can interpret ideas, events, feelings, etc. through music

7. Expressive speech

___ Speech is colorful
___ Speech is picturesque (suggests a picture, etc.)
___ Speech includes powerful analogies, metaphors, etc.
___ Speech is vivid (lively, intense, penetrating, etc.)
___ Invents words to express concepts new to him

8. Fluency and flexibility in non-verbal media

___ Produces large number of different ideas through drawings
___ Produces large number of ideas with common objects
___ Produces large number of ideas through creative movement/dance
___ Produces large number of ideas through music and rhythm
___ Produces large number of ideas in play situations
___ Produces large varirty of ideas through drawings
___ Produces large variety of ideas through dance
___ Produces large variety of ideas through music

9. Enjoyment of and skills in small/group activities, problem-solving, etc.

___ Work in small/group facilitates learning
___ Tries harder in small groups
___ Produces ideas in small groups
___ Becomes more alive in small groups
___ Skillful in group organization
___ Highly aware of feelings and skills of others in small groups
___ Supports other members of small group, high group loyalty and involvement

10. Responsiveness to the concrete

___ Ideas start flowing when concrete objects and materials are involved
___ Uses concrete objects and materials to generate ideas, solutions, etc.

11. Responsiveness to the kinesthetic

___ Movement stimulates ideas
___ Movement communicates ideas
___ Skillful in interpreting meaning of movement

12. Expressiveness of gestures, "body language," etc.

___ Expresses ideas powerfully through gestures, "body language"
___ Body says the things his words do not say

13. Humor

___ Portrays comical, funny, amusing in writing
___ Portrays comical, funny, amusing in role playing
___ Portrays comical, funny, amusing in drawings
___ Makes humorous cartoon strips (original)
___ Portrays comical, funny, amusing in dramatics
___ Makes people laugh in games
___ Makes up humorous jokes
___ Makes people laugh (not make fun of) in discussion
___ Tells his experiences with humor

14. Richness of imagery in informal language

___ Makes others see pictures when he tells a story or relates personal experiences
___ Makes people see a picture when he describes something in a conversation
___ Makes people see pictures in role playing and dramatics

15. Originality of ideas in problem-solving

___ Produces solutions that others do not think of
___ Produces solutions when no one else can
___ Solutions are unusual, unconventional
___ Stories have unusual endings
___ Stories have unusual plots
___ Stories have unusual endings
___ Comes up with inventions to solve problems
___ Innovates with commonplace materials to produce solutions to day-to-day problems

16. Problem-centeredness

___ Doesn't give up, keeps trying to solve problems
___ Shows concern and tries to solve problems of others
___ Shows concern about the problems of others and tries to solve them
___ Is hard to distract when he is concerned about a problem
___ Keeps seeing relevance of new information to problems of group

17. Emotional responsiveness

___ Responds emotionally to stories, events, needs of group members, etc.

18. Quickness of warm-up

___ Always ready to go; may get tired of waiting and become "turned off"

SECTION F

Questions and Suggestions
For Parents
Of Gifted Students

I. Questions for Parents of Gifted Students

II. Suggestions for Stimulating the Development of Your Child

III. Parent's Concept of the Child as a Learner

QUESTIONS FOR PARENTS OF GIFTED STUDENTS

1. Does your child have responsibilities that build independence of thought and action? Does he have regular household tasks to perform? Does he take pride in taking care of his things? Is he assured that when he tries things for himself, help will be there when needed?

2. Does the child have a regular schedule for daily routines such as eating, sleeping, recreation?

3. Do you listen to the child's questions and seek to answer them or direct him how to find the answers?

4. Do you give the child some personal attention every day? Does the child's father give him as much attention as possible?

5. Do you talk with the child, drawing out his ideas on various subjects?

6. Do you encourage the child's interest in learning, in questioning, in thinking independently?

7. Do you arouse and sustain the child's interest in reading through giving him good books, seeing that he has a library card, reading aloud to him, encouraging him to discuss what he has read, suggesting that he read aloud to younger children?

8. Do you take the child to places of interest about the city or community? Does he have an opportunity to hear good music? Do you supervise his TV watching so that he does not get an unbalanced diet of cheap, sensational drama?

9. Do you pay sufficient attention to the child's school progress? Visit the School? Confer with teachers? Join parent discussion groups? Attend the children's school performances?

10. Do you recognize the danger of overweighing the child's mind with intellectual cramming at the expense of recreation and free choice of activity?

11. If you do not know how to help the child with his homework or think he needs more help at school, do you speak to his teachers?

12. Do you realize that every child needs to learn to respect rules made for the general good and to learn the value of discipline for the common good?

SUGGESTIONS FOR STIMULATING THE DEVELOPMENT OF YOUR CHILD

1. Try not to interrupt when deeply involved in a creative fashion. Keep activities where he can leave the mess and come back later. (No artist is neat).
2. Be flexible with schedules such as meals and bedtimes when the occasion calls for it.
3. Provide working materials -- many throw-away items are a good source of creative products.
4. Allow children to have a hand in planning trips. Perhaps let them plan the route. Let them study ahead and share the information for a more interesting time.
5. Take each child, alone, and do something special with him.
6. Listen to and encourage all suggestions and ideas -- without criticism -- misconceptions can be worked out later when the opportunity arises.
7. Allow them use of the kitchen and workshop.
8. Take them to the Library often, once a week is not too often. (This is in addition to their school library.) (You may need to explain to the librarian that your child is reading above grade level.)
9. Ask questions about what the child sees. (Who? What? When? Where? Why?)
10. Keep activities success-oriented. A positive atmosphere plus activities geared to a child's level yet challenging.
11. Avoid comparisons -- never compare one child to another.
12. Exploit their interests, but keep a sharp eye for changes. (He won't always collect rocks and he may develop an interest in several areas at one time.)
13. Encourage story-telling and imagination. When you read to him, he hears what smooth, flowing reading sounds like and he will be encouraged to try it himself.
14. If possible, try to incorporate some of your child's ideas into the things you do.
15. Try to give the child some audio-visual aids to use or for his own. Cameras, tape recorders, etc.
16. Introduce research - if he is curious about a subject - encourage him to look into it.
17. Give them access to puppets, plays, etc. -- encourage them to make their own.
18. Allow them to hear great music classics -- take lessons on a musical instrument of their choice.
19. Encourage puzzles, word games, chess, etc. Play with them occasionally.
20. Encourage memorization. If they find a poem or short dramatic play, have them memorize it.

NAME OF RESPONDENT _____ Mother _____ Father _____

CHILD'S NAME _____ GRADE _____

BIRTH DATE_____ AGE_____ DATE QUESTIONS ANSWERED_____

PARENTS CONCEPT OF THE CHILD AS A LEARNER

SELF CONCEPT AS A LEARNER SCALE
Bureau of Educational Research and Field Services
University of Maryland
Dr. Walter Waetjen

This questionnaire is a modification of a scale produced at the University of Maryland and will be used in a research project at Pine View. Responding to these questions is optional. The responses will be kept confidential and will be used only if it can be of any assistance in helping your child or in a non-identifiable statistical study to assist us in improving our program.

It is designed to learn more about the gifted student. We wish to see if we can help him as a learner and help him improve his own image as a learner. It is important to see whether we all see him in the same light and if not, what we can do to rectify any errors and improve that image. Your cooperation is appreciated.

INSTRUCTIONS: Do not omit any items. Read each statement carefully, then select one of the following answers. Record the letter that represents that particular answer in the blank space at the end of that statement. It is assumed that both parents agree on the same response. IF the other parent has a different opinion, please put both responses down, indicating F for father's response and M for the mother's response.

Responses	Completely True	Mostly True	Partly True and Partly False	Mostly False	Completely False
Letter:	A	B	C	D	E

Remember you are not trying to describe him/her as you would like him to be, but only as you actually see or really know him to be. PLEASE - DO NOT CONSULT THE CHILD TO HELP YOU WITH THESE RESPONSES!

1. He is usually eager to go to school. 1. _____

2. He never asks teachers or anyone else to explain something again. 2._____

3. He tries to change when he knows he's doing things wrong. 3._____

Responses	Completely True	Mostly True	Partly True and Partly False	Mostly False	Completely False
Letter:	A	B	C	D	E

4. He wishes he didn't give up as easily as he does on things. 4. _____

5. He gets his work done, but he doesn't do any extra work. 5. _____

6. He would rather do well than poorly in school. 6. _____

7. Once in a while he puts off until tomorrow what he should do today. 7. _____

8. He becomes discouraged easily about school or school work. 8. _____

9. He gives up easily on school work assignments. 9. _____

10. He does things without being told several times. 10. _____

11. He is satisfied to be just what he is. 11. _____

12. He likes school jobs and other work which give him responsibility. 12. _____

13. He likes to start work on new things. 13. _____

14. He cannot remember directions for doing things. 14. _____

15. He does well when he works alone. 15. _____

16. He is satisfied with his ability to speak before others. 16. _____

17. He is able to get his work done on time. 17. _____

18. He has difficulty deciding what to study at home or at school. 18. _____

19. He sometimes uses "unfair" means to do his school work. 19. _____

20. He does a fair share of school work. 20. _____

21. He gives up if he doesn't understand something. 21. _____

22. He tries to be careful about his work. 22. _____

23. He gets tense when he's called on in class or in public. 23. _____

Responses	Completely True	Mostly True	Partly True and Partly False	Mostly False	Completely False
Letter:	A	B	C	D	E

24. He makes mistakes because he doesn't listen. 24._____

25. He does things without thinking. 25._____

26. He has trouble deciding what is right. 26._____

27. He finds it hard to remember things. 27._____

28. He thinks clearly about school work. 28._____

29. He can't express his ideas in writing very well. 29._____

30. He can tell the difference between important and unimportant things in a lesson or when given directions. 30._____

31. (a) He does poorly in tests. 31a._____

(b) He does poorly in homework. 31b._____

32. He changes his mind a lot. 32._____

33. He feels good about his school work. 33._____

34. (a) He does not understand what is going on in class. 34a._____

(b) He does not understand what is going on in these classes. b._____class
c._____class
d._____class

35. He is as smart as he wants to be. 35._____

36. He solves problems quite easily. 36._____

37. He can figure things out for himself. 37._____

38. Good grades come iesily to him. 38. _____

39. He knows the answers about things before others. 39. _____

40. He can usually see the sense in other's suggestions 40._____

41. He finds it easy to get along with other children or classmates. 41._____

Responses	Completely True	Mostly True	Partly True and Partly False	Mostly False	Completely False
Letter:	A	B	C	D	E

42. He enjoys being part of a group without taking the lead. 42._____

43. He takes an active part in group projects and activities. 43._____

44. He tries to play fair with other children. 44._____

45. He tries to understand the other fellow's point of view. 45._____

46. He is an important person to his classmates and/or friends. 46._____

47. His classmates and/or friends have no confidence in him. 47._____

48. He is not interested in what his classmates or friends do. 48._____

49. He finds it hard to talk with classmates or other children. 49._____

50. He feels left out of things in school. 50._____

SECTION G

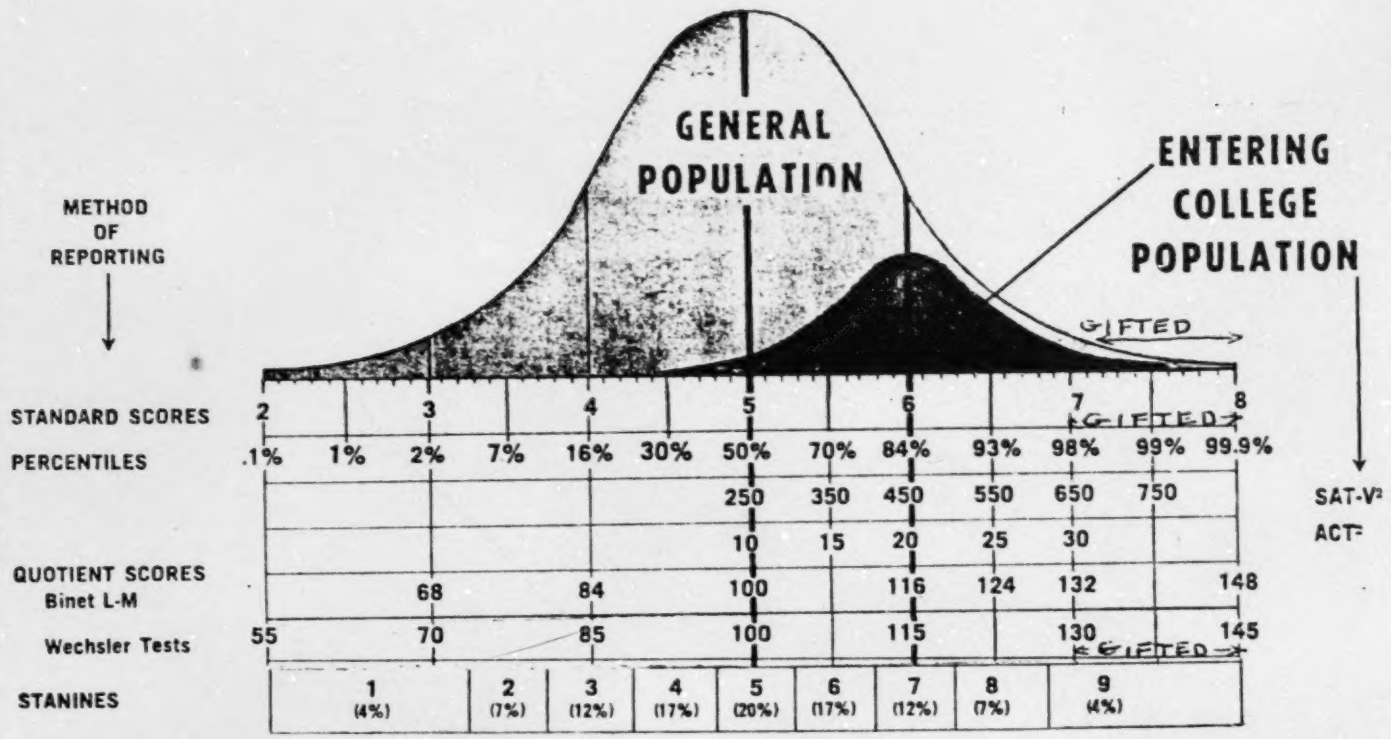
The Intelligence Quotient

I. The Normal Curve of the General Population

II. A Profile Chart for Plotting IQ's, Achievement Scores and Grades

III. An Educational Classification for Children Based on Potential Rates of Learning

THE NORMAL CURVE
OF
GENERAL POPULATION


GENERAL POPULATION
ENTERING COLLEGE POPULATION
METHOD OF REPORTING
GIFTED
STANDARD SCORES
2 3 4 5 6 7 8
GIFTED
PERCENTILES
.1% 1% 2% 7% 16% 30% 50% 70% 84% 93% 98% 99% 99.9%
250 350 450 550 650 750
SAT-V*
10 15 20 25 30
ACT*
QUOTIENT SCORES
Binet L-M
68 84 100 116 124 132 148
Wechsler Tests
55 70 85 100 115 130 145
GIFTED
STANINES
1 (4%) 2 (7%) 3 (12%) 4 (17%) 5 (20%) 6 (17%) 7 (12%) 8 (7%) 9 (4%)

S.D. = Standard Deviation

A Standard Deviation is a measure of variability or dispersion of a set of scores. The more the scores cluster around the mean the smaller the deviation.

The S.D. (Standard Deviation) on the Wechsler Intelligence Scale is 15 and on the Stanford Binet L/M is 16. A Gifted Student, therefore, must have an IQ of 130 or 132 on these tests.

PROFILE CHART FOR IQ'S, ACHIEVEMENT AND GRADES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
WISC Scale Scores — Verbal																					Information
																					Comprehension
																					Arithmetic
																					Similarities
																					Vocabulary
																					(Digit Span)
Performance																					Picutre Complet.
																					Picture Arrange.
																					Block Design
																					Object Assembly
																					Mazes
																					Cumulative %
																					WISC full scale
																					Peabody Pict.Voc. Test %rank
																					Slosson Int. Test
																					Stanford-Binet IQ's
																					Percent
																					Cumulative %

	1c	1+	2-	2c	2+	3-	3c	3+	4-	4c	4+	5-	5c	5+	6-	6c	6+	7-	7c	7+	8-	8c	8+	9-	9c	9+	10-	10c	
Achievement																													% Interval
																													Reading Vocab.
																													Reading Compre.
																													Arith. Reasoning
																													Arith. Fundament.
																													Mechanics of English
																													Spelling

	F	F+	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+
Classroom Work															Letter Grades
															Reading
															Arithmetic
															Language
															Social Studies
															Science
															Spelling

Name: _____ School: _____ Grade: ____ Date: _____ C.A. _____

Verbal: _____ Performance: _____ Total: _____

AN EDUCATIONAL CLASSIFICATION OF CHILDREN BASED ON POTENTIAL RATES OF LEARNING

VARIABLE	CUSTODIAL	TRAINABLE	EDUCABLE	AVERAGE	SUPERIOR	GIFTED
Approximate I.Q. Range	0 - 40	41 - 60	61 - 80	81 - 120	121 - 140	141+
Approximate Proportion of Population	1%		9%	80%	9%	1%
Potentials at Maturity: Mental Age	0 to 6-0	6-1 to 9-0	9-1 to 12-0	12-1 to 18-0	18-1 to 21-0	21-1+
Academic Achievement (probable maximum)	Oral communication; limited word recognition; number concepts to 6; writing name and numbers; copying	Second grade skills	Fifth grade skills	High School graduate--Vocational track High School graduate--post high occupational training College graduate	College graduate; advanced degree(s)	College graduate; advanced degree(s)
Social Adequacy	Supervised care at home or in institution	Limited self-care in family, neighborhood or institution	Participation in community life	Responsibility in community life	Leadership in community life	Leadership in community life
Occupational Competency	Doubtful under any circumstances	Unskilled under close supervision --sheltered environment	Unskilled and semi-skilled under supervision	Semi-skilled Skilled Clerical Sales Semi-Prof'l	Semi-professional and professional	Professional
Educational Management (to be adapted to the individual)	No responsibility assumed by public schools usually	Special education classes for trainable, usually set up elsewhere than in public school buildings	Special education classes for educable or ungraded classes in public schools	General education classes in public schools; lower quartile-delayed entrance or two year program at first grade level	Early entrance; general education classes in public schools; college preparatory sequence in high school	Early entrance; general education classes in public schools enriched; college preparatory sequence in high school accelerated

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CHILDREN LEARN WHAT THEY LIVE

If a child lives with criticism,
he learns to condemn.

If a child lives with hostility,
he learns to fight.

If a child lives with fear,
he learns to be apprehensive.

If a child lives with pity,
he learns to be sorry for
himself.

If a child lives with encouragement,

If a child lives with tolerance,
he learns to be patient.

If a child lives with praise,
he learns to be appreciative.

If a child lives with acceptance,
he learns to love.

If a child lives with approval,
he learns to like himself.

If a child lives with recognition,
he learns to have goals.

If a child lives with fairness,
he learns what justice is.

If a child lives with honesty,
he learns what truth is.

If a child lives with security,
he learns to have faith in
himself.

If a child lives with friendliness
he learns that the world is a
nice place.